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A STUDY OF THE VOCAL AND DRAMATIC STYLE OF PURCELL'S SACRED SONGS FOR SOLO FEMALE VOICE

by

© JENNIFER EILEEN RUTHERFORD

AN ESSAY
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
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THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, an essay entitled A Study of the Vocal and Dramatic Style of Purcell's Sacred Songs for Solo Female Voice submitted by Jennifer Eileen Rutherford in partial fulfilment of the requirements for the degree of Master of Music.

Larry D. Cook
Supervisor

Wesley Berg

H. A. Hargreaves

Alan J. Ord

Harold Edwards

Date December 22, 1980

ABSTRACT

There are seventeen sacred solo songs generally ascribed to Purcell. Of these, three are for bass voice and four contain brief choral sections. The remaining ten pieces, for solo treble or female voice, are the subject of this essay. The main emphasis is on the influence of the text and music upon each other.

The vocal style of the pieces pays particular attention to freedom of expression, through recitative and arioso format, which accords to the natural rhythm of speech. The employment of these styles provides more flexibility for making each of the songs a self-contained "theatrical" presentation free from the formal requirements of aria style.

All of the pieces dramatically express strong emotions about either biblically related events or the religious convictions of the poets. The drama of the poetry comes through in Purcell's exploitation of opportunities for imagery, text-painting and symbolism. His dramatic style incorporates these three devices as well as the use of dotted rhythmic runs or ornaments, the baroque sigh motive, Lombard rhythm and other weak/strong rhythmic figures, imaginative chord structures on key words, modulation and repetition. Repetition is a particularly strong dramatic tool used extensively throughout the pieces.

Each piece is discussed individually in detail with musical examples and diagrammatic representations of form, and the texts of the songs and biographical summaries of the composer and the poets are included.

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of
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presents

JENNIFER SCRAGG, soprano

assisted by

SANDRA HUNT, piano

Monday, April 16, 1979 at 8:00 p.m.
Convocation Hall, Old Arts Building

THE BLESSED VIRGIN'S EXPOSTULATION .... Henry Purcell
(1659-1695)
realization by Benjamin Britten

EXSULTATE, JUBILATE
(Motet, K. 165) .... Wolfgang Amadeus Mozart
(1756-1791)

EMBROIDERY ARIA from the
opera "Peter Grimes" .... Benjamin Britten
(1913-1976)

LA MAJA Y EL RUISEÑOR
from the opera "Goyescas" .... Enrique Granados
(1867-1916)

INTERMISSION

CHANSONS DE JEUNESSE .... Claude Debussy
(1862-1918)

- Pantomime
- Clair de Lune
- Pierrot
- Apparition

(brief pause)

UBERBRETTL LIEDER .... Arnold Schoenberg
(1874-1951)

- Galathea
- Gigerlette
- Der genügsame Liebhaber
- Einfältiges Lied
- Mahnung
- Jedem das Seine
- Arie aus dem Spiegel von Arcadien

Nachtwandler

Dawn Hage, trumpet
Bill Damur, piccolo
Dean Roth, snare drum

This recital is presented in partial fulfillment of the requirements for the Master of Music degree for Miss Scragg.

I INTRODUCTION

There are seventeen sacred solo songs which have been acknowledged by the Purcell Society[1] as authentic. Of these seventeen, there are three for bass voice and four containing brief choral sections. The ten remaining pieces are for solo treble or female voice. The entire collection of pieces is available for scrutiny in The Works of Henry Purcell.[2] All of the pieces are composed for continuo (gamba and keyboard) and voice only. The dates of composition for the songs are estimated approximately in Zimmerman's book Henry Purcell: An Analytical Catalogue of His Music[3], which also lists a piece called, O Lord, since I experienced have as one which is attributed to Purcell. However, this piece is categorized as a doubtful work of Purcell's in the collected edition, which supersedes the Zimmerman catalogue by being published two years later.

---

[1] Founded in 1876 in London, England, for the purpose of publishing, studying and performing the works of Henry Purcell at a time when most of Purcell's work existed only in manuscript.

[2] The Works of Henry Purcell, Vol. XXX, Sacred Music, Part VI, Songs and Vocal Ensemble Music, edited by Anthony Lewis and Nigel Fortune (London: Novello, 1965), pp. 28-94. A list of the main sources of the songs is included on pages xiii and xiv of Volume XXX.

[3] Franklin B. Zimmerman, Henry Purcell: An Analytical Catalogue of His Music (London: MacMillan, 1963), pp. 93-100.

All of the pieces dramatically express strong emotions about either biblically related events or the religious convictions of the poet. The drama is expressed innovatively through the music in each piece.

Textual influence plays a large part in Purcell's handling of the settings, whereas his music contributes qualities sometimes lacking in the poetry which he undertook to set. He was a master of melody, and this talent often brings light to otherwise lifeless verse, contributing significant drama and meaning in some of his songs. His setting of the English language was moulded to the natural rise and fall of dramatic speech, an observation supported by Arundell in his article "Purcell and Natural Speech" in the June, 1959 issue of The Musical Times.[4] In most of these songs there is considerable alternating and blending of recitative and arioso[5] styles, a feature which further adds to the dramatic shape of the songs by allowing freedom of expression for the performer. Except for occasional dance-like sections, the vocal writing seldom touches on aria style. Careful consideration of the textual implications by the singer, and imaginative realization of the basso continuo part by the keyboard artist, are the ingredients necessary for bringing these pieces to life.

---

[4] Dennis Arundell, "Purcell and Natural Speech," The Musical Times, C (1959), 323.

[5] Willi Apel describes "Arioso," in Harvard Dictionary of Music, second edition, revised (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1972), p. 53 as ". . . a recitative of a lyrical and expressive quality not, as usual, narrative and speechlike. The arioso style, therefore, is midway between that of a recitative and an aria."

For the purposes of this essay, the emphasis will be on the influence of the text and the music upon one another. Tools such as repetition, text-painting, imagery, symbolism and chord and key changes will be pointed out and studied with respect to their dramatic contributions.

II BIOGRAPHY

Although the records are missing, Henry Purcell is generally assumed to have been born sometime between June and November of 1659, the son of Henry and Elizabeth Purcell. According to Zimmerman, recent discovery of John Hingeston's will has laid to rest the notion that Henry's father was Thomas Purcell. In fact, the will clarifies the relationship of Elizabeth as his mother, who is known to have been the wife of the elder Henry.[6] Proof is also available that Daniel, Henry's brother, was the elder Henry's son, making the relationship indisputable.[7] Henry's probable birthplace was Westminster since, also according to Zimmerman, he enjoyed a scholarship later in life which stipulated that if no acceptable candidate hailed from Wales or from the diocese of Lincoln, one might be accepted from Westminster.[8] Indeed, there is no evidence that Henry ever went outside Westminster during his lifetime.

At the young age of six, he is believed to have entered the Choir of the Chapel Royal. Little is definitely known about the young Purcell's choirboy days, except that his voice broke in 1673. Westrup states that there were twelve boys in the Chapel choir under the supervision of a master whose responsibility it was to house and feed them, see that they were educated properly in writing and Latin and in the playing of the lute, violin and organ.[9] Henry Purcell received the tutelage of several masters, the first of whom was Captain Henry Cooke, who held the post from after the Restoration till his death in 1672. He was succeeded by his son-in-law, Pelham Hemfrey, who died only two years later. John Blow became the next master, another ex-chorister like Humfrey before him who held in addition the position of organist of Westminster Abbey. Mr. Blow, ten years Henry's senior, is thought to have had a great influence on him.

---

[6] Franklin B. Zimmerman, Henry Purcell 1659-1695: His Life and Times (New York: St. Martin's Press, 1967), p. 2.

[7] Ibid., p. 389.

[8] Ibid., p. 2.

At fourteen, Purcell was offered his first appointment, according to this excerpt from King's Musick:

> Warrant to admit Henry Purcell in the place of keeper, maker, mender, repayrer and tuner of the regalls, organs, virginalls, flutes and recorders and all other kind of wind instruments. . . .[10]

He was apprenticed to John Hingeston, a respected organist, composer and viol-player. A year later, Henry was entrusted with the tuning of the organ at Westminster Abbey. In 1677, at the age of eighteen, he was given the post of composer for the King's violins. He succeeded Blow as organist of Westminster Abbey in 1679.

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[9] Jack Allan Westrup, Purcell (London: J. M. Dent, 1975), p. 9-10.

[10] Henry Cart de Lafontaine, editor, The King's Musick: A Transcript of Records Relating to Music and Musicians 1460-1700 (London: Novello, 1909), p. 255.

One of Purcell's duties as organist was to perform as chorister. There is some division of opinion as to the category of his voice, since he is reported to have been a bass in one incident (Sandford's account of the Coronation of James II), and a counter-tenor in another (Gentleman's Journal, November, 1692), according to Westrup in Purcell.[11]

In 1680 Purcell became active as a composer for the court, the chamber and the stage. It is supposed that he married in 1681 and his wife's name is thought to have been Frances Peters. Their first child was born just one week after the death of Henry's uncle and benefactor, Thomas Purcell, but like many other children born in that age of unsanitary conditions, he died at the age of a little over two months. In all, Frances is known to have borne six children, of whom three survived, one later becoming an organist (Edward).

On July 14th, 1682, Purcell became one of the three Chapel Royal organists. A year later one of his first works to come into print was published: The Sonatas of III Parts for two violins and bass with organ or harpsichord. In the same year, John Hingeston died, whereupon Mr. Purcell became keeper of the king's wind instruments. The sacred solo songs were composed from this time over a ten-year period (1683-1693).

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[11] Jack Allan Westrup, Purcell (London: J. M. Dent, 1975), p. 41.

In July of 1689, Purcell became an official member of the king's private music and in the same year composed his opera, Dido and Aeneas. He died on November 21st, 1695, and was buried in the north aisle of Westminster Abbey.

III THE SONGS

FULL OF WRATH HIS THREAT'NING BREATH

On the Conversion of St. Paul

Poet: Jeremy Taylor

Based on the biblical story of the conversion of Saul in The Acts of the Apostles 9:1-9, this piece is composed in three sections, the first and last having self-contained repeated phrases, musically and textually. The first section tells the story of Saul's confrontation with the Lord, the second section deals with his conversion, and the third describes the moral obligation on man's part to follow in Saul's footsteps, out of the realm of sin. There is an "Alleluia" at the end of the poem which Purcell chose not to set to music.

Figure 1 is a diagrammatic representation of the piece to give a clearer overall picture of the form and some of the song's special points.

(A) Narrative	(B) Narrative	(C) Reflective
1 — 24	24 — 34	35 — 47
"Full of wrath.." "..bright."	continuo "..full of glory."	"Lord curb us.." "..our story."

---

1 — 4 equals 24 — 28

continuo only — continuo only

16 — 20 equals 20 — 24

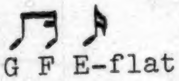
"It would show... — ...so bright."

40 — 43 equals 44 — 47

"With feet that... — ... our story."

Figure 1. Diagrammatic representation of
Full of wrath his threat'ning breath.

As can be seen by the preceding illustration, recurrence of material is perhaps the major contributor to form, occurring twice, on the ends of sections (A) and (C). In addition, the first two sections are united by a common opening pattern introduced in the continuo lines in bars 1 to 5. The pattern begins on the dominant and enters again in bar 2 on the tonic, creating a fugal effect. The same pattern occurs again in bars 24 to 28 on the opening of section (B). Section (C), introduced by a brief but incomplete reiteration of the same continuo pattern, is reflective in textual meaning and contains music of distinct difference to anything previous.

The vocal entry in bar 5 echoes the descending fifth of the opening continuo line, giving the impression that the opening pattern is going to occur once again, but then the line changes. The resulting imitative effect is utilized once more, in bar 28, on the figure  in the vocal line, but this time it is reversed with the vocal line introducing the pattern and the continuo line imitating it in the succeeding bar. Another imitative pattern begins in bar 34; the continuo line starts on A-flat and continues on while the voice enters ("Lord, curb us") on top of it on the same pattern beginning on G.

The text contributes to the form of the music with its clearly defined narrative and reflective sections, and the three previously discussed dramatic circumstances.

The two narrative sections are obviously divided both in meaning and in physical distance, musically speaking, by virtue of the restatement of the continuo line introduction in bars 24 to 28.

The change in mood between sections (B) and (C) is not brought about by such an obvious lengthy break in the vocal line, but rather as a feeling of resolution of the tension. That is, the climax, both musically and textually, is reached at the end of section (B) (bars 33 and 34), and section (C) begins almost immediately thereafter, with a feeling of impending reduction in intensity. Beginning in bar 33, the vocal line "Become a vessel full of glory" rises steadily up to the high G-natural climactic note against a descending continuo line. The strong contrary motion created further emphasizes the intensity. In bar 34 the key moves briefly away from the original C minor into B-flat major; Saul becomes converted and the mood is decidedly brighter.

The word "Lord," in bar 35, echoes the climax, and the piece progressively winds down through the use of chromatic patterns until the repetition at the end of section (C), which serves as the cadential approach. The importance of the words "Lord, curb us" is exemplified further by the use of the unprepared major seventh interval on the word "curb," which occurs twice, attracting the listener's immediate attention.

Generally speaking, rhythmic movement plays an integral part in form. In this instance, other than the coloratura-like five note turns which Purcell uses, rarely are there more than two notes per syllable used; thus his rhythms flow with the English language, which is very syllabic. Whenever more notes per syllable are utilized, the rate of movement speeds up so that the flow is not lost or interrupted.

Occasionally Purcell spices up the rhythm with dotted eighth- or sixteenth-note figures in chromatic passages, or in runs and turns, all of which go by quite quickly. These dotted rhythmic figures were quite common in the baroque period and it is possible that some of these figures could have been sung with a slight aspiration[12] on the short note, creating a rather desperate quality adding greatly to the imagery. The first of these dotted figures to occur in this song is on the word "wrath," in bar 5. The aspirated short note here gives life to the word "breath" mentioned in bar 7.

In the case of the dotted note figure used on the word "break," in bar 30, an accent on each note creates a jerkiness indicative of the word "break." Also contributing to the "broken" feeling is the leap downward of a diminished fifth from C to F-sharp. The dotted rhythmic figure as it is employed in bar 10 on the word "arrested," emphasizes the importance of the drama by "arresting" our attention at that moment.

---

[12] "Aspiration" in this context refers to an initiation of the tone with the sound of "h," rather than the seventeenth century ornament also know as a "cadent," "accent," "plainte," "springer," and "nachschlag." See Putnam Aldrich, "Nachschlag," Harvard Dictionary of Music (2nd ed., revised; Cambridge, Mass." The Belknap Press of Harvard University Press, 1972), p. 562-63.

Rhythmic figures, melodic leaps, harmonic changes and various combinations of these and other devices are used to contribute to a dramatic expression of the text, involving text-painting, imagery and symbolism. For example, the words "humbly, humbly," in bar 37, are exploited by placing the first syllable on the strongest part of the beat and on the upper note. The further ornamentation of the last "humbly" exemplifies even more the exploitation of this word's imagery. The implication for the singer in this case is to proceed quickly to the "m" sound and to hold it for an instant which fully exploits its interesting humming quality.

The word "precipices," in bar 40, is enhanced by the quick rhythmic figure which entices the singer into a faster tempo for an instant and serves to bring out the "s" sounds of the word as well. Purcell creates the feeling of falling down the precipice by using a downward seventh leap, and the staggered up-and-down motion of the melodic line serves to create the image of stumbling. Another downward leap of a seventh is found in bar 7 on "Belching," where it actually serves to create the image of a belch.

The fanfare effect created by the melody and rhythm on the word "glorious," from bars 18 to 23, comes about through the chromatic upward movement of the line, which provides the singer with the opportunity to crescendo to "glorious" proportions before the end of the phrase.

The ornaments used on the word "be," in bars 42 to 46, amplify the "e" vowel, and thus lift "be" to a place of higher significance in the phrase. The ornamentation here "glorifies" the ending, and prepares the listener for the cadence.

Certain words justify some striking harmonies used for dramatic effect. The word "break," in bar 30, occurs on a II sharp-three chord, right at the point of climax in the sentence "On his amazed eyes it night did fling, That day might break, might break within."

Some intervals serve to heighten the dramatic tension as well. The word "chains," in bar 8, occurs on an interval of an augmented fifth against the continuo. The lower line moves quickly up a step on the next beat, immediately reducing the tension implied by the previous harmonic and textual relationship. The rather uneventful word "was," in bar 9, occurs on a major seventh interval, an anticipatory declamation of the important word to follow, "arrested." The dissonance of a minor seventh interval is used to enhance the word "arrested," in bar

10. It passes by very quickly owing to the rapid rhythmic movement in the bar. These dissonances, rather than being significant merely to the particular words on which they occur, are indicative of the overall tension in the drama at this point in view of Saul's confrontation.

Major sevenths are found in bars 35 and 36 upon the twice-occurring word "curb." These dissonances seem to be there to provide the listener with a suitable "attention-getter" in view of the lesson to come.

In bar 12 there is a leap upward of a major ninth on the word "light." It comes as a sudden brightness in the harmonic phrase, providing a good medium for the expression of the word. There is another major ninth leap downward in bar 45, created by a slight deviation from the first pattern, which occurred in bar 41 on the words "With feet that." The consequence of the phrase being a sixth lower than previously at this point is that the line must leap up a major ninth to get "back on the track" again. The word "thirst" is thus emphasized.

Some symbolism is also evident in Full of wrath, his threat'ning breath. The repetition of the word "arrested" to give a total of three occurrences, could be symbolic of the three-in-one; the Father, Son and Holy Ghost, as it was God who "arrested" Saul in his way.

The word "glorious" (bars 16 - 24), is painted by the upward or heavenward movement of the line in a chromatic setting. In bar 32 the reverse effect is created through a descending chromatic line on "Make him of a child of wrath." The implication is that the line is descending to hell. Again the downward chromatic movement in the continuo line is used to conjure visions of hell, in bar 36, upon the words "dark and sinful."

The imitative entry effect is used once again in bars 38 to 40, just before and including the words "When we down." In addition, the voice line proceeds to move downward in a specific pattern which gives strong definition to the word "down." The word "glory" (bar 34) is approached on an ascending line, symbolic of Saul's ascension to the glory of God.

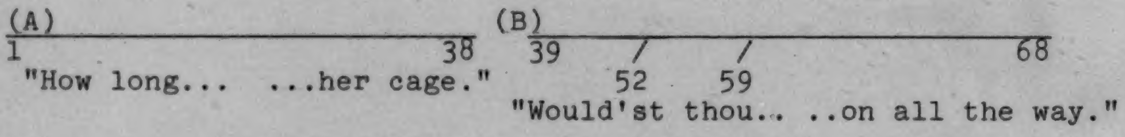
The downward leaps in bars 41 and 45 on "undone" create the picture of tripping and falling into sin or being "undone." The subsequent leap down of an octave on "this may," in bar 46, is a resolution of the preceding leap of a major seventh, as well as a resolution of the story, that is, the end of the moral lesson.

HOW LONG, GREAT GOD

The Aspiration

Poet: John Norris

How long, great God is a setting of a poem concerning the longing of the soul to fly to the Lord. Notably, this strong upward attraction of the soul is metaphorically expressed by alluding to a compass needle, which can also turn and point downward to hell; both of these directions are painted clearly in their respective upward or downward moving passages. The song is in two sections, the first of which is relatively unpatterned and recitative-like; the second is set in $\frac{3}{4}$ time and is patterned to the point of containing two similar, large phrases which are much livelier in character than the first section.



(A)
1
38
"How long... ...her cage."
(B)
39
52
59
68
"Would'st thou... ..on all the way."

Figure 2. Diagrammatic representation of How long, great God.

The poem is written in three stanzas, but the music does not adhere to this form. The (B) section of the music begins halfway through the third stanza of the poem, reflecting the change of idea evident in the poetry. To define this change, section (A) concerns the confinement of the soul, and section (B) deals with the release of the soul, two distinctly opposite phenomena.

The mood of the first section is generally rather sombre. The poet wishes to be set free from his dark prison of sin. The vocal style in section (A) is relatively free, owing to the recitative style of writing. In contrast, the (B) section shows more signs of hope for the sinner, owing to the new three-four time signature with a proportionally faster tempo, creating a much more patterned, dance style in both the voice and continuo lines. Although authorities are not always in agreement over the exact proportional relationships in such cases, a reasonable solution is to make the dotted half note (full bar) of section (B) equal to the half note of section (A).

Not only does the change in tempo contribute to the mood contrast, but within the entire framework of the piece, the frequent changes and switches from major to minor form a strong medium of diversity as well. For instance, in bar 6, the key of A minor combines with a leap downward of a major sixth to create a particularly heavy and hopeless feeling on the words "Immur'd in this dark prison lie?" Immediately followed by a comparatively light section in C major, the A-minor phrase achieves a more desperate mood. Such contrasts occur throughout the piece, especially in the (A) section.

The climax of the piece comes in the (A) section bars 30 to 32 on the words "It turns, and points again to thee" -- the point at which the sinner repents. The music is, in respect of pitch, at a very low point just two bars before in bar 28, but moves quickly upward through two large leaps of a perfect fifth and a perfect fourth in bar 29 till it reaches its highest peak after a long melisma in bars 30 and 31. A particular "pointing" quality is achieved, ironically reaching its highest peak at the word "points" ("my erroneous needle does decline; But yet, so strong the sympathy, It turns, and points again to thee.")

The first section (bars 1 - 38) reflects the natural rhythms of the English language with the exception of a few sixteenth-note melismas which have been added to key words for dramatic effect. Dotted eighth-note figures occur frequently in runs in section (B) on characteristic words such as "hasten" and "fly," which have melismatic voice lines, and "love," in which the melisma occurs in the continuo instead of the vocal part. The duplicated patterned phrases of section (B), shown in Figure 2, occur on the text "fly, and love on all the way." The first pattern begins with the word "fly," in bar 52, but the repeat of the pattern does not occur until one note after "fly" in bar 60.

Many musical techniques are employed to exploit words and phrases or general ideas found in the text. Some of these, such as text-painting, are common to the baroque period. For example: A pedal point in the continuo which lasts for nine beats is a visually effective text-painting procedure to describe musically the word "long" in bars 1 to 3. Some of the particularly elaborate melismas serve as text-painting models as well: for example, the "trembling" melisma used to colour the word "tremble" in bar 24, and the "turning" melisma on the word "turns" in bars 30 and 31. Also, "struggles" in bar 37 is painted by a particularly erratic melisma. "Hasten" in section (B), bars 46 and 47, utilizes a dotted rhythmic figure in its melisma, which gives the feeling of rushing along. Particularly notable as a text-painting pattern is the eighth-note run which occurs on the word "fly" in both bars 52 to 56 and in bars 60 to 68. It occurs on a long, dotted rhythmic passage which rises continually to give the necessary meaning to the word "fly." The upward movement continues into the next line on the words "love on all the way" where it starts in the continuo and rises from there.

Upward and downward leaps such as the downward one found in bars 5 and 6 on the words "Immur'd in this dark prison lie," serve as good vehicles for imagery and text-painting. One other such leap used for dramatic effect is found in the form of a downward leap of a major seventh on the word "doubtful," in bar 12. A downward leap of a perfect fifth on "lower" (bar 26) is clearly text-painting. A great "distance" is created by a downward leap of an octave on the word "distance" in bar 35. The word "pant," in bar 23, is sung on a sixteenth note turn, which if aspirated with "h's" creates suitable imagery.

The Lombard rhythm (an "Unexplained name for inverted dotting... "[13]), utilized in bar 22 on the word "magnetic," creates the pulling imagery of the magnet. It is immediately followed by a four-three suspension on "charms" and the inversion of the figure (four to five) on "feel," contributing further to this imagery. This phrase is a small portion of the larger symbolic picture of the soul of man likened to a magnetic needle which can either point north to God and heaven or south to the devil and hell. The "magnet" symbolism is found once again in the form of the downward movement of the voice line in bars 28 and 29 on the words "my erroneous needle does decline," where the implication is definitely that the needle is pointing to hell. In contrast, it points once again to heaven in bars 29 to 32 where upward movement of the voice line symbolizes the soul's heavenward flight on the words "But yet, so strong the sympathy, It turns, and points again to thee."

Melismas used to create dramatic effect are found on such words as "great," in bar 3, to create a fanfare effect suitable for the following word, "God."

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[13] See Willi Apel, "Lombardic Style," The Harvard Dictionary of Music, (2nd edn., revised; Cambridge, Mass.: Belknap Press, 1972), p. 488.

Freedom from sin is symbolized in section (B), not only as a new three-four time signature ("tempus perfectum"), but also as a new key, C major, which is free from sharps and flats.

IN THE BLACK, DISMAL DUNGEON OF DESPAIR

Poet: William Fuller

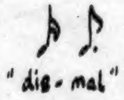
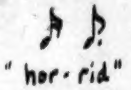
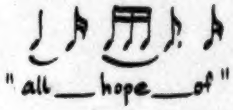
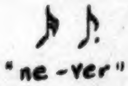
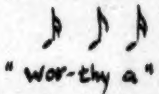
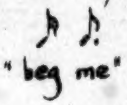
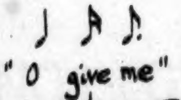
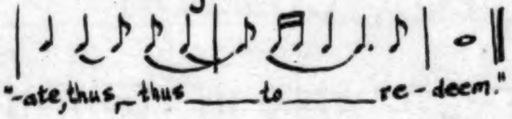
The text of this piece is loosely based upon the forgiveness of sin as it is related in the Bible in Luke 22:61-62 and 23:39-43. The piece is unpatterned throughout, with no division into sections, but with frequent key changes. The rich harmonies and chromaticism express poignant passion and sombre mood.

The many keys touched upon provide colour to the overall black picture painted by the text in this song. It is largely in the key of E minor, often utilizing the dominant and the relative major, G. Purcell often uses the major chords as a device for movement back and forth between the major and minor tonic. The sudden movement into the key of D major in bar 28 on the words "be happy and to live" creates a new mood owing to the strong, sudden contrast to the preceding key of E minor.

Tension is built up and released several times. The first build-up occurs from bars 1 to 10, where the cadence in E minor serves to release some of the tension; then a stronger build-up occurs from bars 11 through 14, climaxing in bar 15, and releasing progressively through the use of a descending line. The descent continues until bar 19 where a long melisma on the word "great" precedes the cadence in bar 20, and relaxation.

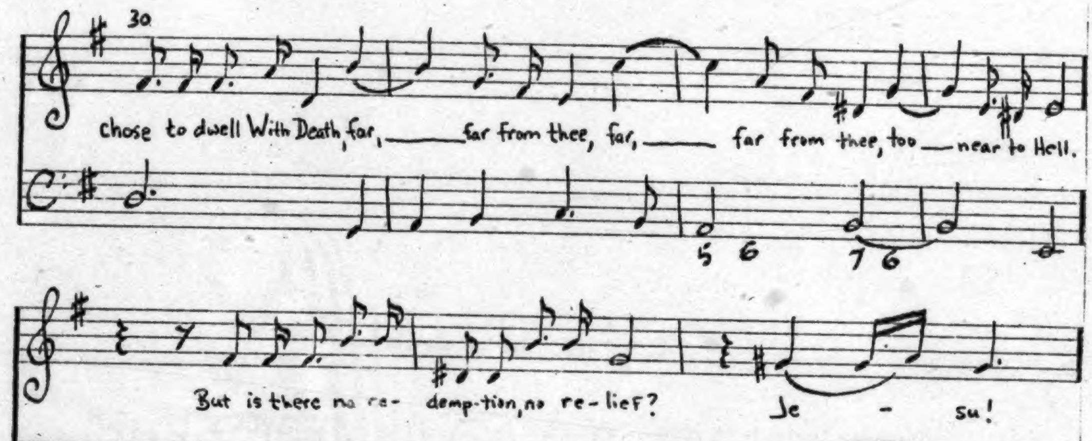
Bars 21 to 33 contain another build-up and release of tension. The line ascends gradually until bar 28, then descends and releases from bars 29 to 33. The same ascending/descending effect occurs in bars 34 to 47, and 47 to 50. The line gradually ascends to its climax on the words "Thy mercy, Lord, once more advance" (bars 42 and 43), and descends to a cadence in G major in bar 47. Immediately following this cadence the line clearly descends and resolves equally as fast until the cadence in B minor in bar 50. The strong period of two simultaneous and important climaxes (bars 42 to 50), serves as the high point of the entire piece. The remainder of the piece descends peacefully to its final cadence in E minor in bar 57.

The poem consists of one stanza which is largely iambic in metre and Purcell makes use of the natural and poetic lilt of the text in his musical rhythms. There are a few places where he purposely heightens the accents of the text for dramatic effect through his use of Lombard rhythms and other rhythmic devices:

Bar 1		starting on the beat. (Lombard rhythm)
Bar 8		as above.
Bar 12		"hopes" falls on the weakest part of beat three creating a syncopated effect.
Bar 14		on the beat. (Lombard rhythm)
Bar 21		on beat four creates offset word accent.
Bar 28		(Lombard)
Bars 43 to 45		(Lombard)
Bars 55 to 57		(offset word accents)

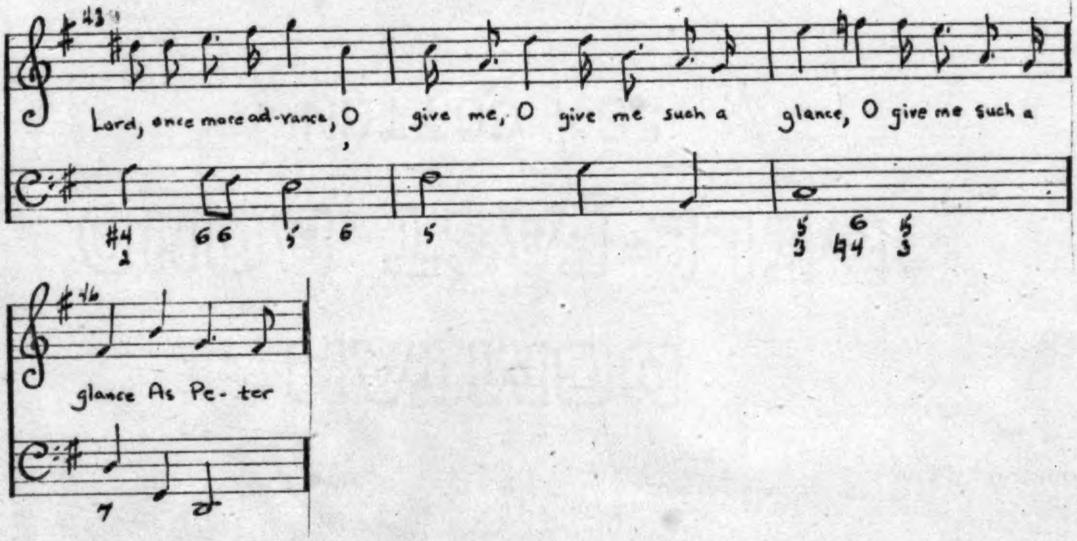
Purcell uses repeated textual phrases and, in nearly every case, the musical material is a modified sequential repetition of the previous music, as in Example 1. The rhythmic material is basically consistent and the pitch ascends with each new adaptation, with the third statement becoming an exact repeat of the first but a perfect fifth higher. (Notice the repeated pattern in measures 31 and 32, and the new pattern in measures 34-35, 37-38 and 40-41.)

Example 1. Henry Purcell, *In the black, dismal dungeon of Despair*, measures 30 to 41.


30
chose to dwell With Death, far, ___ far from thee, far, ___ far from thee, too ___ near to Hell.
5 6 7 6
But is there no re- demp-tion, no re-lief? Je - su!
# # #
is there no re-demp-tion, no re- lief? Thou sav'd'st a Mag-da-len, a thief,
5 6 #
40
41
is there no re-demp-tion, no re - lief? O___
♮ ♮

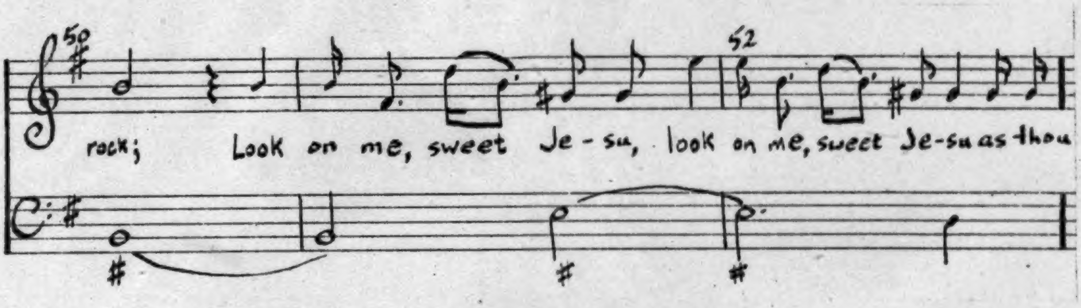
There are also rhythmic similarities in the statement of the words "O give me such a glance" (bars 43 to 46), particularly in the insistence of the Lombard rhythm on the words "give me" as can be seen in Example 2. The rhythmic statements are the same for each textual occurrence.

Example 2. Henry Purcell, In the black dismal dungeon of Despair, measures 43 to 46.


43
Lord, once more ad-vance, O give me, O give me such a glance, O give me such a
46
glance As Pe- ter

Similar music to that utilized above is found in bars 50 to 52 on the words "Look on me, sweet Jesu, look on me, sweet Jesu." Notice the Lombard rhythmic device on the words "sweet" and "on" in Example 3. Both Examples 2 and 3 serve to illustrate the technique of repetition as it is used as a unifying device in this otherwise unpatterned recitative style.

Example 3. Henry Purcell, In the black dismal dungeon of Despair, measures 50 to 52.


50
52
rock; Look on me, sweet Je - su, look on me, sweet Je-su as thou

There are many examples of text-painting, imagery, symbolism and dramatic relationships between the music and the text, as follows: the first bar contains a leap downward of a diminished fifth on the word "dismal", which also occurs on a Lombard figure. Attention is brought to the drama of this word through interesting rhythmic and intervallic treatment. Almost the same effect is created on the words "Despair" and "horrid" in bars 2 and 8 respectively, through similar leaps and short-long rhythmic treatment. Dramatic effect is created in bars 5 and 6 on the words "Wrack'd with my fears, Drown'd in my tears" through the use of upward chromatic movement in the voice line on the first line of poetry, and downward chromatic movement in the second line. The contrast between the two brings a heavy emphasis upon the second line, which also contains text-painting: as the line moves down, so does a person who is drowning. The long melisma on the word "great" in bar 19 is a dramatic example of text-painting. Another of these long melismas occurs on the word "O", in the phrase "O my God!" (bars 23 - 25), giving the appropriate dramatic mourning effect to the expression. Bars 30 to 32 contain word emphasis on "far, far from thee" through the use of the tied quarter notes on the word "far." The use of a chromatic turn on the words "'tis more than to create" in bar 54 helps to enhance the drama as the cadential point is approached. The following text, "thus, thus to redeem" is enhanced through the use of the chromatically descending line as well as the offset rhythm.

The words "Lord, here I lie" in bar 11 occur on repeated F-sharps, which helps to paint the text: as the poet lies still, so does the music. The C-sharp accidental which is added on the appropriate word "sharper," in bar 22, is clearly text-painting. The leap downward of a perfect fifth in the continuo in bar 33 on the words "near to Hell" is effective text-painting as well. The two chromatically ascending lines: "Thy mercy, Lord, once more advance," and "thy sweet, kind, chiding look Will change my heart," (bars 42-43 and bars 47-50 respectively), both give a feeling of hope owing to the ascent of their music to heaven. In contrast, the descending chromatic line of the words "as it did melt that rock," in bars 49 and 50, paints the word "melt."

Use of the baroque sigh motive [14] is found in bars 26 and 27 on the words "intreat, and grieve," creating an image of pleading. The repeated use of the question "is there no redemption, no relief?" in bars 34 to 41, produces pleading imagery, as does the repeated use of the statements "O give me such a glance" (bars 43-46), and "Look on me, sweet Jesu" (bars 50-52). In bar 36, the word "Jesu" appears in the key of E major after a long phrase in E minor. It is also separated in physical distance from the text on either side of it. Both of these factors combine to produce a feeling of hope and a calling imagery.

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[14] A series of slurred notes in either upward or downward progression or both, resembling sighing.

LORD, WHAT IS MAN, LOST MAN

A Divine Hymn

Poet: William Fuller

The text of Lord, what is man, lost man is a paraphrase and expansion of Psalm 8:4. It is composed in three sections: a dramatic recitative style using phrases of similar music in the melody line; an imitative, dance-like section; and an "Alleluia" section using fugal entries, imitation between the voice and continuo parts, and some repetition.

(A) Dramatic Recit.		(B) Imitative/ Dance-Like		(C) Fugal/ imitative	
1	45	46	93	93	120
"Lord, what..should die?"		"Oh! for a...above."		"Alleluia."	

Figure 3. Diagrammatic representation of Lord, what is man, lost man.

The greater part of the poem (fifteen lines) is utilized as text for section (A). The two-line couplets at the end of the poem constitute the text for the (B) section of music, and section (C) consists of repeated "Alleluias" presumably added by Purcell.

The first part of the poem takes the form of two questions:

Lord, what is man, lost man, that thou should'st be
So mindful of him, that the son of God
Forsook his glory, his abode,
To become a poor, tormented man?

The deity was shrunk into a span,
And that for me, O wondrous love, for me.
Reveal, ye glorious spirits, when ye knew
The way the son of God took to renew
Lost man, your vacant places to supply
Blest spirits, tell,
Which did excel,
Which was more prevalent,
Your joy or your astonishment,
That man should be assum'd into the deity,
That for a worm a God should die?

Poetically, they are not indicative of any particular pattern or rhyme scheme. Therefore, they are most suitably set by Purcell in a recitative style, which he often uses to open his sacred songs. The pulses of the poetry and the rhythm of natural speech are closely adhered to, and along with the slow-moving harmonies and continuo, this emphasizes the drama of the libretto. Repetition of text, using adapted material (phrases of similar, but not identical music), adds interest and drama to the first section. For example, the words "Lord, what is man, lost man that thou should'st be So mindful of him," are found in bars 1 to 3, 4 to 6, and 11 to 14. The text which follows occurs twice (bars 7-11 and 15-19): "that the son of God Forsook his glory, his abode, To become a poor, tormented man?" As added emphasis, the melody lines for these recurring texts bear significant similarities based upon the opening bars, 1 to 3. Rhythmic as well as strong melodic similarities exist in the characteristic leaps and dotted rhythms of each occurence. Recurrence of text and of musical material happens again between bars 21 and 24, and bars 24 and 27, both sequences utilizing the same text: "And that for me, for me, O wondrous love, for me." The line starting in bar 24 begins a perfect fourth higher than the preceding one, climbing chromatically up to the third above, then leaping down a major seventh and cadencing in G minor, while the preceding line had cadenced in D major. The two sentences differ only in key.

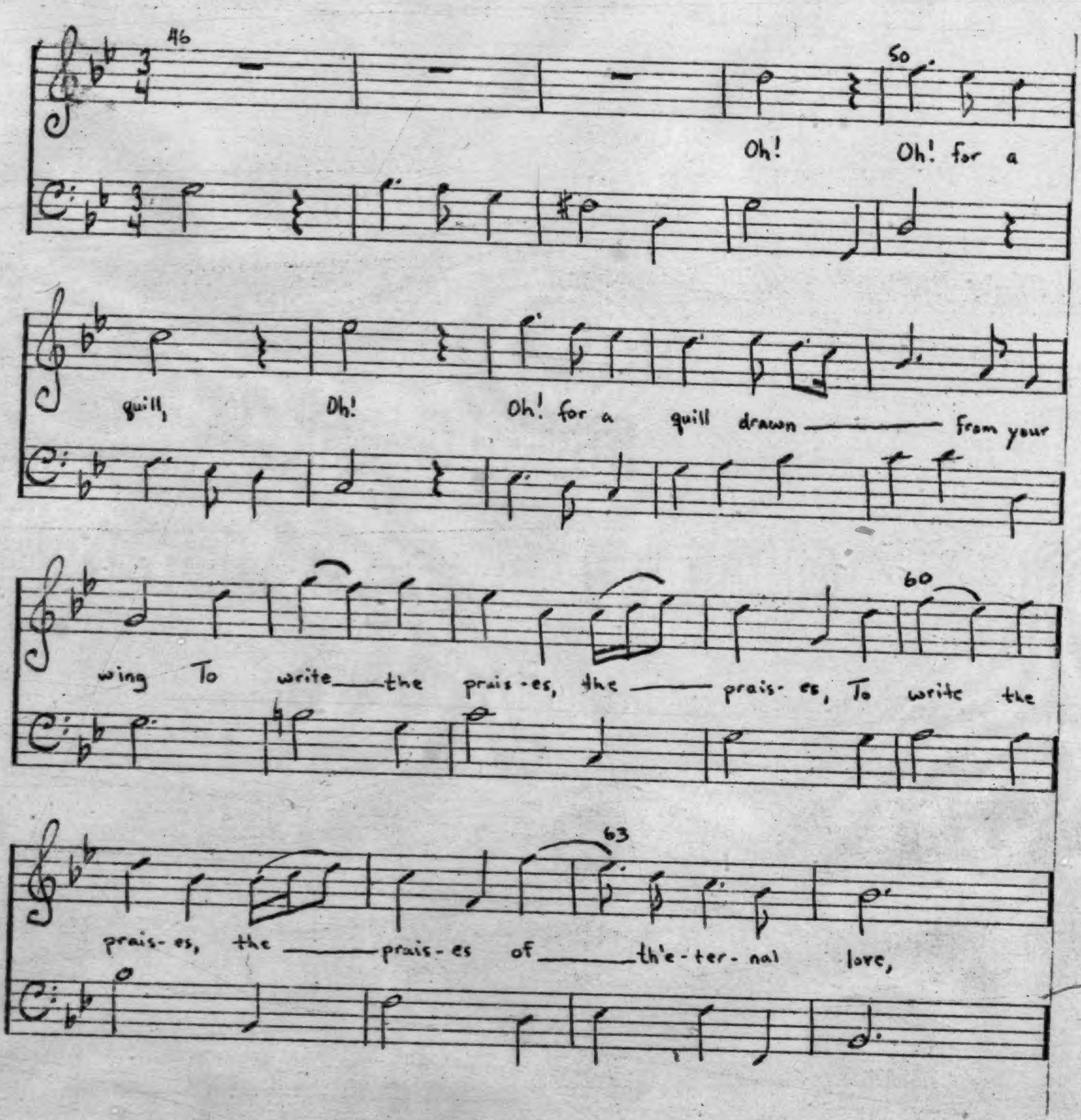
The (A) section also ends with two lines, the second of which is an adaptation of the first. The words at this point are "That for a worm a God should die," (bars 41-45). The second textual reiteration of the line differs melodically at the end, where it cadences in G major. The first line had ended on the leading tone to G minor, giving it an unfinished quality or feeling of expectation.

Some specific words are emphasized by melismatic passages. These occur out of the context of the natural, speech-like flow, but are used as interesting ornaments occurring on characteristic words such as "joy" (bars 36-38) and "glorious" (bar 29). "Joy," for example, occurs on a sixteenth-note turning melisma, one of Purcell's usual means of ornamental handling for words like "joy," "love," "glory," "fly," "praise," and "sing."

Section (B) also uses repetition of text and adaptation of material, but it is in three-four time, and its dance-like, more patterned qualities reflect its more organized poetic influence. Also, it occurs after the gloomy questions of the first section, giving a brighter, more optimistic impression. It utilizes more textual recurrence and adaptation of music than the first section. Without these repetitions, the (B) section would most certainly be too short, as the poetry utilized at this point consists of a mere four lines.

The opening few bars of the (B) section establish the new triple time, new tempo (𝅗𝅥. in (B) equals 𝅗𝅥 of (A), and new theme. Starting off in the continuo, the theme is picked up by the voice line and carried over until bar 54 where it drops out of sight and does not return again until bar 65. Once again it loses itself in bar 70, but returns for a final rendition in bar 80 until bar 82. The textual theme is the exclamation "Oh! Oh! for a quill" or "Oh! Oh! for a voice." Each thematic exclamation occurs on a different pitch and the total fugue-like effect is shown in the following musical example.

Example 4. Henry Purcell, Lord what is man, lost, man, measures 46 to 63.


46
50
Oh! Oh! for a
quill, Oh! Oh! for a quill drawn ——— from your
wing To write — the prais-es, the ——— prais-es, To write the
60
prais-es, the ——— prais-es of ——— th'e-ter-nal love,
63

The (C) section begins in a similar manner to the (B) section. The continuo states a theme, but this time it moves back and forth between the continuo and the voice line for the first five bars. It is very patterned and contains only "Alleluia" repetitions as textual material. The four-four time returns with 𝅗𝅥. of (B) equal to 𝅗𝅥 of (C).

Four thematic statements in a row take place between bars 92 and 96. A long melisma beginning after the second beat of bar 96, brings a halt to the thematic unravelling. The theme returns again in bar 98 and terminates in bar 100,

An echo effect begins in bar 100, beat two, and continues for one and one-half bars where the two lines join in a parallel tenth movement gradually downwards to end in B major. Bars 102 and 103 in the voice line, are echoed in bars 103 and 104 in the continuo, carrying on from the previous echo theme. Bars 118 to 120 exactly repeat bars 115 to 117. The tension has built steadily upward until this point with constant sixteenth-note movement. The final release and cadence in G minor are reached at bar 120.

Purcell has used harmonic relationships most effectively in this song. He moves from the original key of G minor to the subdominant, C minor, and back to G minor all within the first ten bars; this change is influenced by the repetition of textual material. In bars 10 and 11, the effect is one of enhancement of the interrogatory tone of the text through the use of VI to V deceptive cadence in

G minor on the words "To become a poor, tormented man?" The next main key change is in bars 13 to 16, where C major gives a more optimistic quality to the question, which returns in bars 11 to 19 as it was in the preceding eleven bars: "Lord, what is man, lost man..." etc. The relationship is similar as the key changes to F major for the interrogative accentuation.

Love is spoken of in bars 21 to 27 in a hopeful manner. Then from D major, the chromatic vocal line moves into G minor for the second textual occurrence of "O Wondrous love, for me," which gives a melancholy flavour to the mood.

The peak of highest climax in the (A) section is in bar 44 upon the word "God." It occurs on a high G and the whole line is repeated once again for emphasis as the tension releases and cadences in G major in bar 45.

The climax of the entire piece occurs at the end of section (B). Here, the problems of the first section become lost in the new hopeful mood and one is only left to rejoice in the "Alleluia" section.

Relatively little text-painting or imagery is employed in this piece. The recurrence of text and music has been the major vehicle for dramatic effect. There is, however, some symbolism in the repeated questions, which give the feeling that the singer is being very sincere. The short unemphasized positioning of the word "him" on an eighth note each time in bars 3, 6, and 14, shows the unimportance of man as compared with the Lord, whose name appears each time on the first beat of the bar, and is held a full two beats. The movement from G minor to D major on "Reveal," in bar 28, symbolizes the "glorious spirits" revealing what they know.

Some interesting text-painting effects occur in bar 20 on "shrunk," which occurs on a descending scale passage, and "sung," in bar 88, which is sung on a long melisma, like singing. The dramatic leap downward of an octave on "God should die," in bar 44, represents death effectively.

There are two images conjured up cleverly by the leap downwards of an octave: first on "astonishment," in bar 38, creating the picture of a jaw dropped in amazement; and secondly, in bars 41 and 43, on the words "for a worm." Here, the images of both a worm crawling deep down into the earth, and a grovelling, pitiful specimen of a man are brought to mind.

The fanfare melisma on "glorious," in bar 29, is a nice dramatic touch. Another such melisma occurs on "joy," in bars 36 to 38, as was previously discussed. The entire "Alleluia" section creates the necessary joyous, dramatic effect as a culmination of the piece.

NOW THAT THE SUN HATH VEIL'D HIS LIGHT

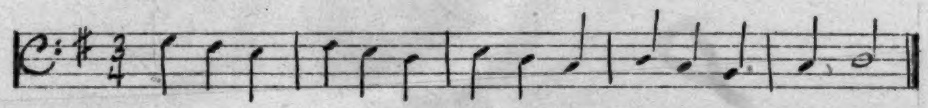
An Evening Hymn on a Ground

Poet: William Fuller

The text of Now that the sun hath veil'd his light is a hymn not based on any biblical passages, and with a much more optimistic quality than most of the sacred texts of Purcell's songs for female voice. It is composed in two clear-cut sections, one containing the hymn text, and the other a total "Alleluia" section with two different approaches within itself. The whole piece is composed over a ground bass pattern, which remains unchanged throughout with the exception of its modulation to two new keys at one point and the transitional bridges which make the modulations possible, as illustrated in the diagrammatic representation, Figure 4a.

The most important formal aspect of this piece is its use of the ground bass pattern, which occurs eighteen times in G major, once in B minor, and three times in D major.

Example 5. Henry Purcell, Now that the sun hath veil'd his light, ground bass pattern.



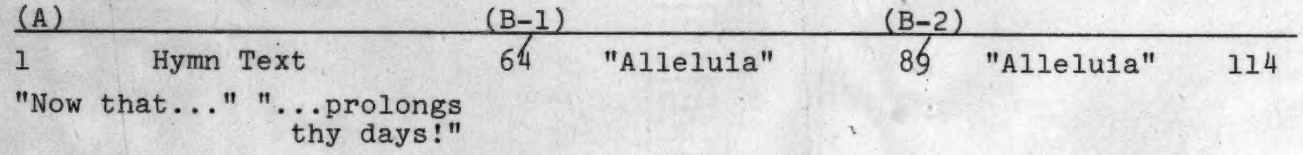

(A)
(B-1)
(B-2)
1
Hymn Text
64
"Alleluia"
89
"Alleluia"
114
"Now that..." "...prolongs thy days!"

Figure 4a. Diagrammatic representation of Now that the sun hath veil'd his light.

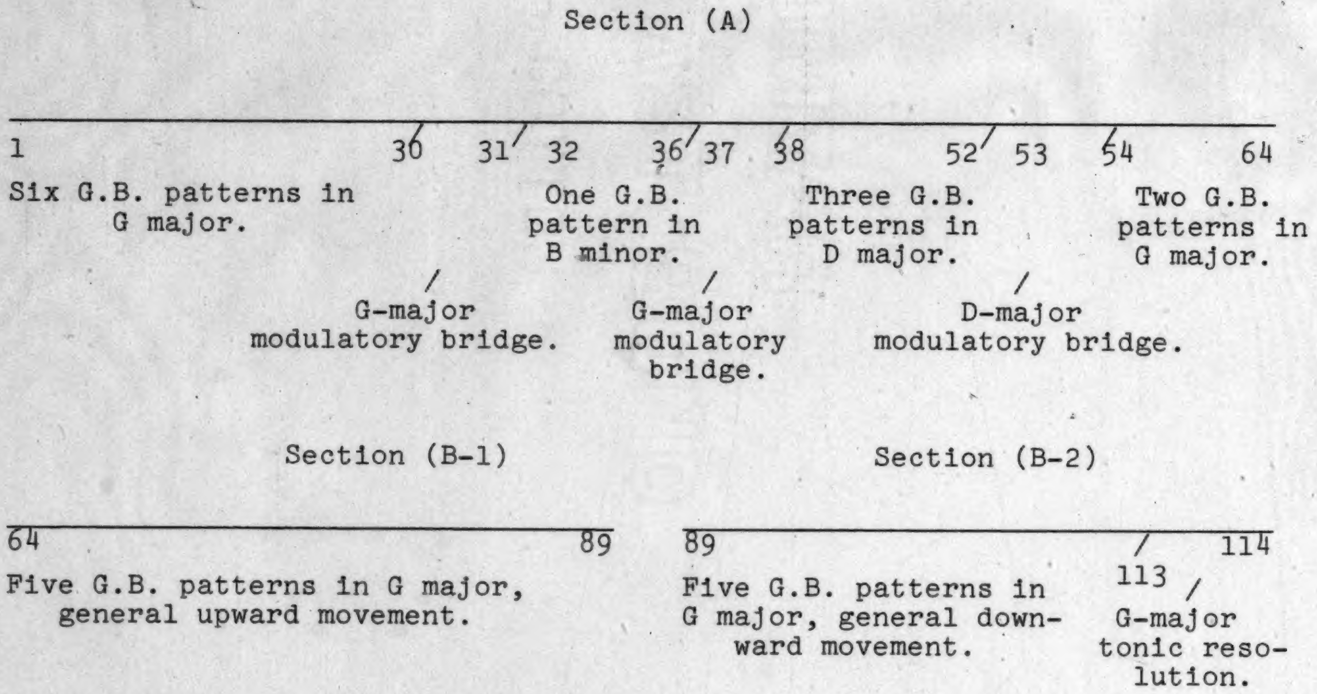

Section (A)
1
30
31
32
36
37
38
52
53
54
64
Six G.B. patterns in G major.
One G.B. pattern in B minor.
Three G.B. patterns in D major.
Two G.B. patterns in G major.
G-major modulatory bridge.
G-major modulatory bridge.
D-major modulatory bridge.
Section (B-1)
Section (B-2)
64
89
89
113
114
Five G.B. patterns in G major, general upward movement.
Five G.B. patterns in G major, general downward movement.
G-major tonic resolution.

Figure 4b. Ground bass patterns in Now that the sun hath veil'd his light.

The ground bass pattern does not inhibit the freshness of Purcell's melody lines, nor the naturalness with which his settings apply to the English language. The stresses of the meter in the poetry are still strictly adhered to in the music, much to the enhancement of the language, rather than, as one would suspect from such formality, creating a stiffness of delivery. Strong stresses fall on long notes, ornaments, or groups of notes. Weak stresses gravitate toward the shorter notes, or weak positions within the musical measure.

The recurrence of material, in addition to that of the obvious ground bass pattern, is a strong contributing factor to the form. It exists at the ends of the two main sections, perhaps contributing to a feeling of approaching finality at these two points.

At the end of the hymn section are found the words "singing, praise The mercy that prolongs thy days!" This line occurs twice (bars 54-59 and bars 60-64). The music involved in the repetitive sequence starts in bar 55, after the word "singing" has already begun. The second occurrence is directly on the word "singing" and starts in bar 60 continuing to the end of section (A), and the cadence in G major in bar 63. Both melodies occur over the same sequence of ground bass material.

Another phenomenon of the same sort takes place at the end of the "Alleluia" section. The similar musical sequences are from bar 104 : beat four, to bar 109 : beat one; and from bar 109 : beat four, to the cadence at bar 114. Once again the ground bass pattern is the same for each rendition. The first half of the (B) section contributes quite strongly to this pattern of recurring material by an exact repetition of bars 69 to 79 found in bars 79 through 89.

The main cadential points in the music correspond with the idea changes in the poetry. The first main cadence occurs in bar 43 after the words "and can there be Any so sweet security?" The importance of a cadential point here corresponds with the imperative quality of asking this rhetorical question which is the basis for the entire piece.

The next main cadence comes at the end of section (A) on bar 64 after the exultant cry "and, singing, praise The mercy that prolongs thy days!" The cadence here ends the section of poetry which proclaims "the rest" found by the soul through the security of knowing God. What could be more appropriate to the word "rest" in this context, than a cadential resolution and the end of the section?

The cadences which contribute to the division between section (B-1) of the "Alleluia" and section (B-2), also correspond with the ends of musical ideas. As was illustrated in Figure 4b, section (B-1) is relatively ascending in motion, while section (B-2) is more descending. Also, section (B-1), as was discussed above, clearly differs from section (B-2) by virtue of its two ten-bar phrases of identical material. In fact, the only strongly unifying factor between the two halves of the "Alleluia" section, is their use of dotted rhythmic melismas throughout, and their "Alleluia" text.

The question which inspires the piece is: "where shall my soul repose?" The climax of the whole piece, it occurs in bars 23 to 25 at a high pitch point, and culminates in a deceptive cadence in bar 25, which emphasizes its interrogative nature. The climax is further demonstrated in the music through the use of an effective quarter rest after the first "But where," in bar 22. In addition, the rest of the piece seems either to build up to this point, or to fall away dramatically from it.

The piece also has several secondary cadential points which conclude less intense sections. The first occurs in bar 16 on "To the soft bed," and bar 21 on "my body I dispose." Both of these occur over the start of the ground bass pattern, giving a feeling of continuity and thus contributing to the minor importance of these secondary cadences. Another cadence of this type falls on the bridge pattern in G major in bar 31 after the line, "ev'n in thy arms." Since the bridge pattern is the same as the first three notes of the G-major ground bass pattern, the sensation of arrival at the tonic resolution is once again achieved. The same effect is accomplished in bar 53, this time in D major, after the words "O my soul," using the bridge pattern in the continuo. Once back into G major, the piece cadences secondarily one more time before the main cadence at the end of the "Hymn" section, on the word "days" (found in the line "The mercy that prolongs thy days!" in bar 59).

As compared to the other songs in this study, there is relatively less musical depiction of words in this song. Some symbolism can perhaps be found in the descending ground bass pattern. It could be compared to the action of the setting sun as it is mentioned in the hymn text.

The use of the sigh motive in bars 17 to 20 on the words "To the soft bed my body I dispose," creates the image of someone sinking into a soft bed with weary sighs. The lilting quality of the leaps in bars 25 to 27 gives a calling imagery to the words "Dear God."

Text-painting occurs in the form of long notes tied together on the word "rest," in bars 45 and 51. Also the word "sing" is pointedly "sung" in bars 54 and 60 by colouring it with a dotted rhythmic melodic melisma. These dotted rhythms appear, not only throughout the "Alleluia" section, but also on characteristic words such as "sweet," in bar 34.

Such words as "sing" and "alleluia" are dramatized by the placement of stressed syllables on normally weak beats in bars 53, 75, 85 and 109.

SLEEP, ADAM, SLEEP, AND TAKE THY REST

Anonymous

Sleep, Adam, sleep, and take thy rest consists of three main sections, the first and last being set in arioso style, with the middle section being dance-like. The slow (A) section concerns God speaking to Adam, telling him to sleep (imperative). In the middle part, section (B), God describes the creation of Eve (descriptive), and in section (C), the brighter portion, He commands Adam to awake (imperative). The voice sings in an arioso style with the basso continuo moving in a slow harmonic rhythm throughout in sections (A) and (C). The (B) section is more patterned and dance-like with a faster harmonic rhythm in the continuo.

The piece consists of 26 bars. The form breaks down into the three sections (see Figure 5) described above to reflect the implicit meaning of each section, as well as the metrical organization of the text. The form of the piece is governed more by the changes of mood and meaning in the text than by the form of the poem, which is one stanza consisting of twelve lines formed of six rhyming couplets.

(A) Imperative		(B) Descriptive		(C) Imperative	
1	10	11	18	19	26
"Sleep..."	"...name;"	"Flesh.."	"..alone."	"Wake.."	"..snare."

Figure 5. Diagrammatic representation of Sleep, Adam, sleep, and take thy rest.

The mood changes are successful and strong through the use both of key changes and rhythmic devices. The liberal use of major tonality brings some extra emphasis to the few minor portions. For example, the opening and closing lines of the piece (in the minor mode) read as follows:

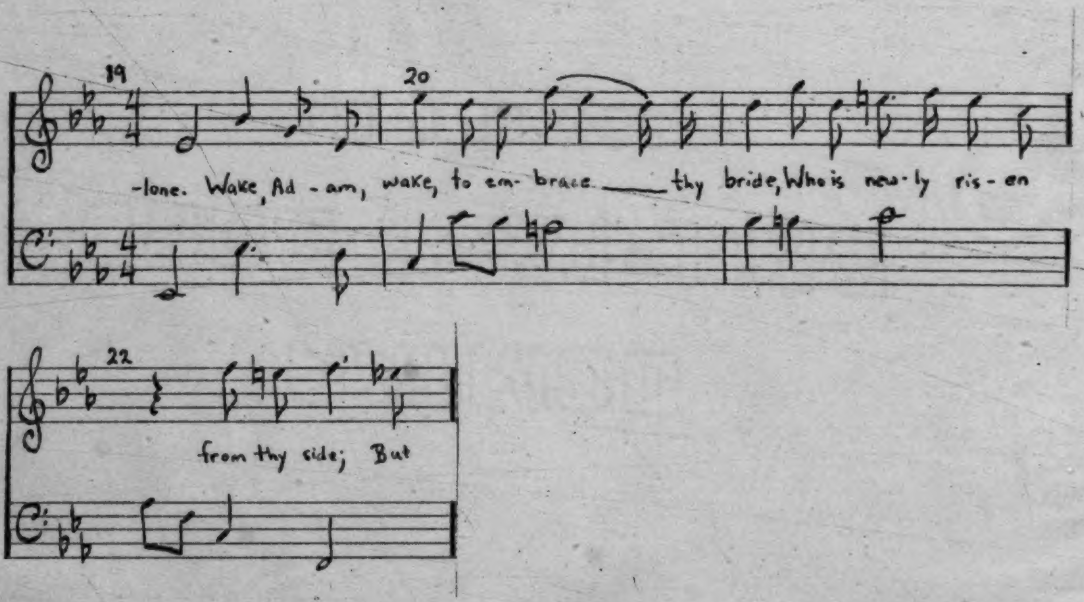
> Sleep, Adam, sleep and take thy rest;
> Let no sad thoughts possess thy breast;
>
> and
>
> But in the midst of thy delights beware
> Lest her enticements prove thy snare.

Both of these phrases are highlighted by their minor quality and the rhythmic emphasis of their musical settings. The first couplet quoted above, or the opening, is in the minor mode and has a slow harmonic rhythm, making it hypnotic in quality. (Observe that the continuo consists mainly of half notes for the first six bars, while the movement in the voice line is almost constantly in eighth notes throughout the piece.) The second couplet, which concludes the song, ends in the original key of C minor after approaching it through three harmonic changes: from E-flat major to F major, to C major, to E-flat major, in bars 22 to 25. The harmonic and melodic "twisting" which results, really emphasizes the strange power Eve's enticements will have upon Adam, as well as creating imagery of the snake which tempted Eve to eat the forbidden fruit. Further emphasis is derived from the placement of the important words on long notes (♩♪ or ♩.) and altered tones. The words are therefore doubly stressed, because they already fall on stressed beats in their poetic context. These words are: "midst," "beware," "prove," and "enticements," which is further enhanced by a two-three suspension.

The two adjacent major phrases (E-flat and B-flat) at the end of the first section tell of Eve with a bright anticipatory quality. Following the cadence in B-flat major, the second section enters in the key of C minor, beginning with the words "Flesh of thy flesh." Upon the words "bone of thy bone," E-flat major is touched upon, the relative major of C minor, and from there the (B) section continues through B-flat major and E-flat major and thus fully establishes the celebration of Eve's creation. The (C) section continues the celebration by remaining major until the last bar and a half, where B minor returns to emphasize the warning to Adam of Eve's enticements.

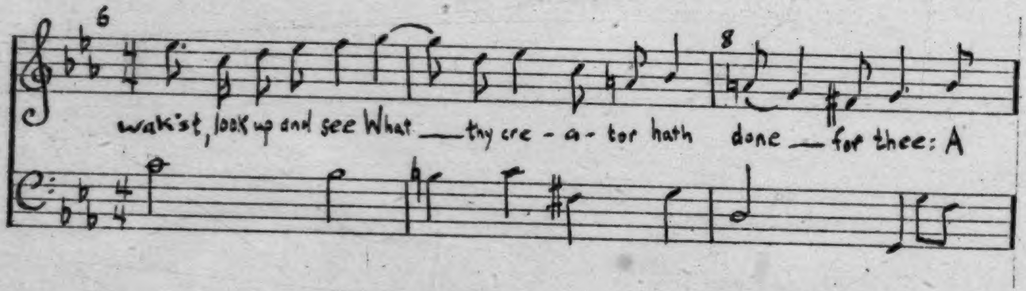
In respect of the high points of intensity, the (A) section climaxes at bar 6 on the word "What" (referring to Eve), which occurs on the highest note in the bar, G. Following this, the line falls in intensity and cadences in G minor. "What" is also held for a beat and a half, starting the offset rhythm of bar 7 and bringing it into extra emphasis. (See Example 7, page 49.) The (C) section climaxes in bar 21 on the word "Who," again referring to Eve. "Who is newly risen" is definitely the climax of the whole song, coming after the rapidly ascending line used as a "calling" image to wake Adam. The "calling" effect awakens the listener to the impending climax as well. (The "calling" imagery mentioned occurs on the two "wakes" and the climax comes in bar 21 on "who," as can be seen in the following example.)

Example 6. Henry Purcell, Sleep, Adam, sleep, and take thy rest, measures 19 through 22.


19
20
22
-lone. Wake, Ad - am, wake, to em- brace ___ thy bride, Who is new - ly ris - en
from thy side; But

Most of the poetic lines consist of four main pulses. The rhythm of the musical setting adheres closely to this scheme until bar 7, where an interesting effect (stressed syllables set to weak beats) brings out the off-rhythm of line four of the poem, as illustrated in Example 7. The rhythm returns to normal on the word "thee" in bar 8.

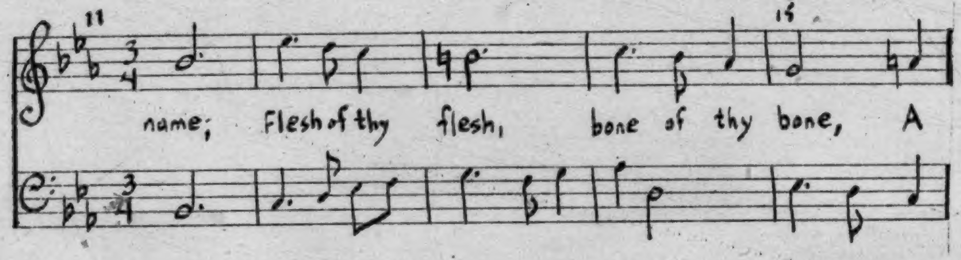
Example 7. Henry Purcell, Sleep, Adam, sleep, and take thy rest, measures 6 through 8.


6
8
wak'st, look up and see What — thy cre - a - tor hath done — for thee: A

The next two lines (five and six) of the poem contain the regular alternate pulse. Purcell brings out this return to normal metre by speeding up the rhythm in the continuo and using the longest notes on the strongest pulses, or by placing word stresses on strong beats. The rate of movement increases in bar 9 and continues contributing to the excitement inherent in the text until bar 18.

The (B) section of the piece consists of two lines of poetry each having four pulses. The possibility of the triple time here is brought about because of the presence of two short, less important words between the main words of the phrases. The result of the triple metre is a successful emphasis of the key words by positioning them on the first beats of the bars, as is seen in the following example.

Example 8. Henry Purcell, *Sleep, Adam, sleep and take thy rest*, measures 11 through 15.



The (B) section is in three-four time and has a faster proportional relationship to (A) because of the change in beat emphasis. It also serves as a codetta-like ending for (A). It contains two melodic patterns, one an adaptation of the other. The initial words "Flesh of thy flesh, bone of thy bone" (bars 12 - 15) form two short, metrically similar phrases. "Flesh of thy flesh" begins on an E-flat and moves down by steps using the rhythmic pattern ♩. ♪ ♩ | 𝅗𝅥. . The words "bone of thy bone" are set to the same pattern, beginning on C. The continuo echoes this rhythmic pattern whenever it is not present in the voice.

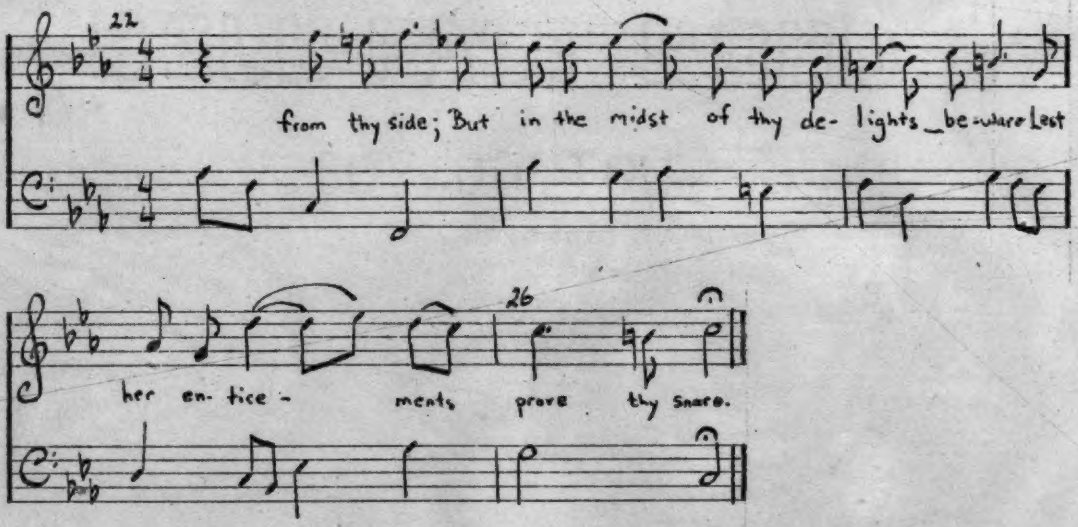
The return of the four pulses per line with one unstressed syllable between pulses brings us back into four-four time in the (C) section. The four pulses are equally emphasized until bars 25 to 26, where fewer of the stressed beats are brought out. Section (C) uses approximately the same tempo as (A), but the nature of the text ("Wake" rather than "Sleep"), its commanding tendency, the higher tessitura and the major mode would suggest a brighter, more energetic delivery.

There are a few word images and dramatic effects used to create the total picture of this brief but effective song. In bars 1 and 2, the leap of a minor seventh down to D on the words "Adam, sleep" is used to create a yawning effect, giving the picture of Adam falling asleep. The drowsy mood suggested by the text is well established by the slow moving harmonic rhythm and C minor key mentioned earlier. "Wake," in bars 19 and 20, is given a shouting quality to wake Adam up, by virtue of its double appearance (see Example 6, page 48).

"Wak'st," in bar 6, comes on a high pitch, and the new key of B major emphasizes the awakening quality. "Look up," in the same bar, is painted by an upward-moving line.

Anticipation in the drama is created by the rising melody line in bars 5 and 6. The line subsequently falls, and its emphasis through rhythmic displacement also creates an anticipatory effect. In bar 6, an unexpected B-flat major chord on the words "look up, and see" approaches the climax of the phrase "What," offering a moment of wondering excitement over what Adam's reaction will be when he sees Eve. The strong rhythmic accents in the three-four section dramatize the source of Eve's creation by bringing out the words "Flesh" and "bone." The rising line in bars 19 to 21 serves the drama by heightening the joy in the text. The effect of the B-natural on "beware," in bar 24, can be emphasized further if the singer takes advantage of the harmonic change by a deliberate setting down on the altered tone: an image of warning results. The image of the writhing snake in bars 23 to 26 (Example 9), is reinforced by the contrary motion at this point.

Example 9. Henry Purcell, Sleep, Adam, sleep, and take thy rest, measures 22 through 26.


22
from thy side; But in the midst of thy de- lights_be-ware Lest
her en- tice - ments prove thy snare.
26

TELL ME, SOME PITYING ANGEL

The Blessed Virgin's Expostulation, when our Saviour at twelve years of age had withdrawn himself

Poet: Nahum Tate

Tell me some pitying angel is a dramatic monologue spoken by the Blessed Virgin Mary when Jesus was in the temple with the elders and she did not know where He was. It is based upon the biblical story taken from *Luke* 2:42 ff. The musical setting alternates between recitative and arioso styles; the drama is heightened by rhythmic manipulation, text-painting and the use of repeated words.

(A) Recitative
1 55
"Tell me, . . ." ". . . hopes, farewell.."

C minor

(B) Arioso Bridge
55 76/77 82

Dance-like / Recitative

"Me Judah's . . ." ". . . most distress'd."

F major F minor to
G minor

(C) Arioso Recit.
83 107/108 116

"How shall my soul . . ." ". . . I fear the child."

C minor to end

Figure 6. Diagrammatic representation of *Tell me some pitying angel*.

The recitative monologue of the (A) section concerns the torment which the Mother Mary is going through, and her thoughts for Jesus' safety. Section (B) is dance-like in quality, reflecting the recollections which the Virgin has of her youth. The (C) section begins after a brief recitative bridge consisting of seven bars. It brings the mood back to one of despair and continues to express the indecision and doubt which the Virgin feels until the concluding recitative portion, where she admits her fear of her own child.

The poetic organization of the text is to some extent adhered to by the music inasmuch as the cadential points are almost consistently at the end of a set of two or three rhyming lines. "Way" in bar 12, for instance, is cadenced upon before leading into a new set of rhyming lines, while "say," in bar 5, and "stay," in bar 8, give the feeling of continuing on. Other examples of these sets of rhyming lines culminating in a cadence are as follows:

"press" (bar 16) and "wilderness" (bar 19)
"resort" (bar 21) and "court" (bar 26)
"love" (bar 28), "remove" (bar 30) and "above" (bar 37)
"foretell" (bar 32), "cell" (bar 40) and "farewell" (bar 55)

Much use of repeated words for dramatic intensification takes place in this particular song. Purcell's use of the technique makes the piece more realistically dramatic than it would have been had he followed the strict metrical scheme of the poetry. Tension and distress felt by the Virgin seem more plausible when she repeats her pleading over and over again.

Specifically, the most obviously dramatic -- and certainly the most famous -- portion of the song using this technique is the "Gabriel" section, in bars 40 to 55, where the Virgin calls frantically to Gabriel in her desperation for answers to her building doubts and fears. The numerous cries of "Gabriel," on the note G, are a demonstration of her apprehension. The recurrence of the entire "calling" phrase provides the opportunity for dynamic differentiation on the part of the artists during the second portion, as well as new interpretation of the motivation dramatically.

Another effective use of the same musical tool to enhance the drama is found in bars 1 through 5. Coming at the opening of the song, and sung at the pace of the performer within the limits of the recitative style, these repeated words immediately portray to the listener the mood of the Virgin, and the seriousness of her plight: "Tell me, tell me, some, some pitying angel, tell quickly, quickly, quickly say, where, where does my soul's sweet darling stay."

Repetition of entire musical phrases takes place in sections (B) and (C). A whole five-bar phrase utilizing a recurring dotted rhythmic pattern is repeated in section

(B), forming the first half of the section, starting at bar 56. After the opening measure introduces the new two-two time, the first eleven bars of section (C) occur twice; likewise for the second eleven bars of the section, but without the introductory measure. All of this repetition helps to build the dramatic tension.

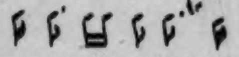
Mood changes are quite satisfactorily carried out through the use of the alternating recitative and arioso sections. C minor is the key used throughout, with the exception of the (B) section, which uses C major for the dance-like portion: the major mode colours the mood of nostalgia during which the Virgin reflects on her joys of the past, trying to take her mind off the seeming hopelessness of the situation. The dance-like rhythm helps to achieve the change of mood which contributes effectively as dramatic contrast.

The most intense moments of the work are during sections of recitative. The high point of the work, and Purcell's masterpiece of emotional tension and drama of all the sacred solo songs, is of course the "Gabriel" section (bars 40 - 55) discussed earlier on page 55.

Another particularly intense moment occurs during the coloratura vocal line in bars 24 to 26, where the Virgin expresses her fear of her Son's being in Herod's "tyrant's court." The recitative bridge at the end of section (B) (bars 77 - 82) is particularly powerful, as its minor mode comes as a contrast to the previously major material, signalling the textual change from a reflection of joy, to a mood of distress, which is intensified by the combination of dotted rhythms and chromaticism. The end of this brief bridge moves chromatically upward to cadence in G minor for dramatic effect on "distressed."

The ending of the piece -- the concluding recitative in bars 108 to 116 -- is extremely dramatic. The mystery of what the Virgin fears the most is revealed after a long dotted rhythmic approach through many nonharmonic tones in the voice line. The tempo should slow quite markedly at this point, allowing the anxiety of the performer to penetrate into the listener, exaggerating the tension and mystery until the final cadence. These recitative sections require an "actress" of flexibility and skill with a great deal of concentration and sensitivity to the character.

Throughout both recitative and arioso sections, Purcell utilizes his usual stock of exploitative word imagery, text-painting and symbolism. The downward leap of a minor sixth and the subsequent step up a whole tone on "pitying," in bars 2 and 3, is like a cry of desperation from the Mother Mary. This effect is echoed once again in bars 6 and 7 on the word "sweet." Crying or sighing imagery is created once again in bars 12 to 14 on the exclamation "Ah!". The dotted rhythmic figure is the main cause of the effect as well as the disjunct melodic line. The andante tempo produced by the words "Unregarded through" -- each syllable of "Unregarded" uses a group of notes, followed by a long melisma on "through" (bars 16 - 18) -- creates the picture of Christ walking carefree through the wilderness.

"Quickly," in bar 4, is repeated to a total of three occurrences in rapid succession upon the erratic figure  . A wickedly difficult run, ending with a downward leap of a diminished fifth, occurs on the word "cruel" in bars 10 and 11. The rising line "no vision from above?" (bars 36 and 37) culminates with an upward resolving appogiatura to emphasize the interrogative statement. The downward chromatic movement of "farewell, flatt'ring hopes" in bars 52 to 55, reflects the sinking hopes of the Mother Mary. The long, dotted rhythmic passages on "motions" and especially the drawn out sixteenth-note runs on "lab'ring," provide particularly literal examples of text-painting.

In bars 24 to 26, a long melisma calls attention to the word "tyrant's," dramatizing the Blessed Virgin's fear. The upward step-wise progression on each "Why," in bars 27 to 29, beginning from and returning to B-natural, and resulting in a leap of a diminished fifth on the last "why," provides another dramatic touch. The fanfare effect (bars 33 - 35) is appropriately regal on the words "wondrous birth." The harmonic rhythm slows down from bars 108 to

116 in contrast to the preceding melismatic arioso section, and dramatic tension is created through the use of repeated large leaps on "dear," as well as sudden harmonic changes on the word "oh!" The melisma on "oh!" creates an image of uncertainty, of an agonized moan before the final confession: "I fear the child."

THE EARTH TREMBLED

On Our Saviour's Passion

Poet: Francis Quarles

The drama of The earth trembled centres upon the crucifixion of Christ. The poem consists of one stanza and is set musically in a recitative style, with a slow-moving harmonic rhythm in the continuo consisting mainly of half-note movement with very little figuring. The prominence given to the text through the recitative style results in a narrative quality. The piece is divided into two sections through strong contrast in text and key.

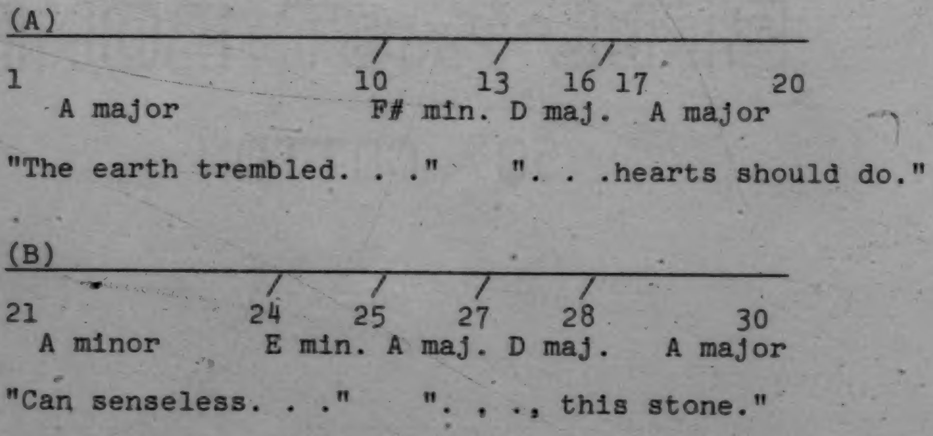

(A)
1
10
13
16
17
20
A major
F# min.
D maj.
A major
"The earth trembled. . ."
". . .hearts should do."
(B)
21
24
25
27
28
30
A minor
E min.
A maj.
D maj.
A major
"Can senseless. . ."
". . ., this stone."

Figure 7. Diagrammatic representation of The earth trembled.

The text of one stanza contains seven iambic pentameter rhyming couplets, but Purcell's division of the text follows its natural division of content from historical narrative to moral. The first part, section (A) of the music, tells of the reactions of the elements and earthly but inanimate objects, as they occurred at the time of Christ's Passion. Section (B) comes to the present and makes a self-appeal to the poet or singer to show similar emotion over our Lord's death to even a minute degree, closing with an allusion to the heart as an inanimate object, a stone.

With respect to the correspondence of the textual rhythm to the musical meter, the endings of the musical lines normally coincide with the endings of the poetic lines, accomplished by a cadential feeling after each line. In the two places where this observation does not hold true, there are lines which continue a thought, and which would probably be read continuously in a poetic recitation. As such, they reflect positively on Purcell's skill in setting the text. The first such line is found in bars 6 through 10:

> The sky was clad in mourning, and the spheres
> Forgot their harmony; the clouds dropp'd tears:

The music flows continuously through the first to the second line until the word "harmony," where there is an eighth rest before the end of the second line. The word "spheres" ties over the bar line, giving the connection required by the context of the words -- yet the holding of the note also technically conforms to the visual and metrical form of the poetry. The musical break after "harmony" reflects the semi-colon of the text, and also sounds correct because of the change in thought. The second similar circumstance is in bars 21 to 25 on the words:

> Can senseless things do this, and shall not I
> Melt one poor drop to see my Saviour die?

As does the text, so does the music carry over to the second line of the couplet, and actually enhances the textual meaning.

The recitative quality of this piece explains its relative lack of melodic patterns. The key relationships are more accurate indicators of the form. For example, section (A) begins and ends in A major. The (B) section begins in A minor and ends in A major. Thus the A major returns for the end of the piece, just as it did for the end of section (A).

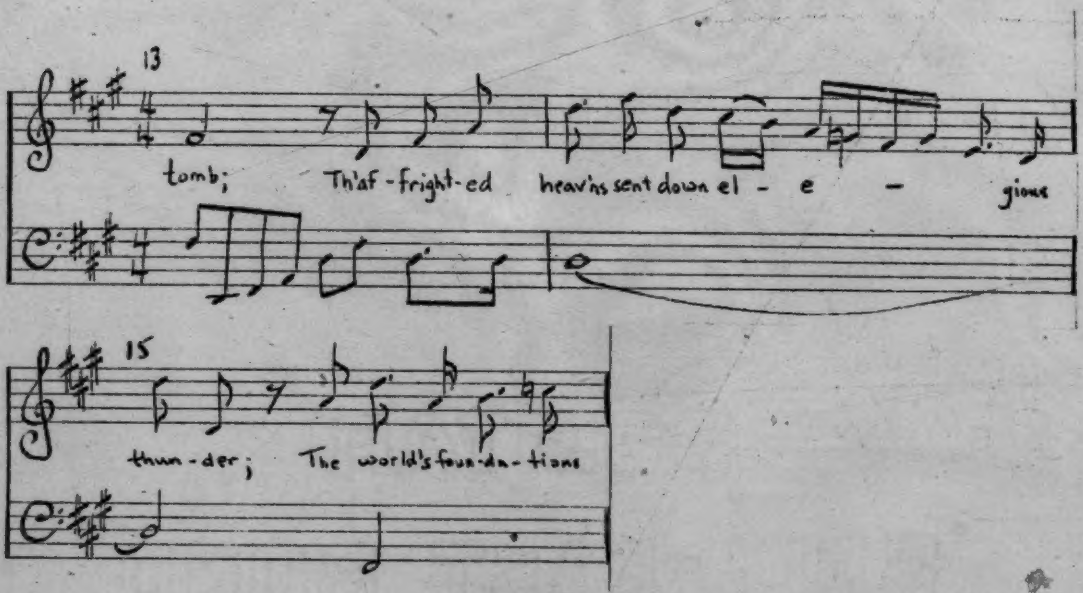
Often, recurring material is used as a strong unifying feature of the form in Purcell's sacred songs. However, this piece contains only a few examples of recurring material. Whether or not they are contributors to the form is vague. A recurring continuo pattern containing a characteristic octave leap downwards can be found in four places: bars 3 and 4, and bars 17 and 18, where similar leaps are contained; likewise for the relationship between bars 11 and 12, and 27 and 28. Other recurring material is the Lombard rhythm found in bars 11 and 27, and Purcell's characteristic setting of a stressed syllable on the weak part of a beat carrying over to the next strong beat: for example, "tears" in bars 9 to 10, and "sad" in bar 19.

The mood is sombre, with occasional opportunity -- influenced by the text -- for ornamentation in the realization of the keyboard part. Two particularly picturesque phrases with opportunities for consequent embellishment in the continuo can be found in bars 12 to 15 and bars 17 to 18. The texts in these phrases are as follows:

Bars 12-15	And ev'ry grave did gape to be his tomb; Th'affrighted heav'ns sent down elegious thunder;
Bars 17-18	Th'impatient temple rent her veil in two,

In bars 12 to 15, Purcell has suggested a key change to D major, while the harmonic rhythm visibly speeds up through the use of an eighth note ascending passage. Beginning on D and outlining a D-major triad, the continuo keeps moving up until the voice line enters on D and outlines the same triad with the tonic on the top at the end, as can be seen in Example 10.

Example 10. Henry Purcell, The earth trembled, measures 13 to 15.


13
tomb; Th'af-fright-ed heav'ns sent down el - e - gious
15
thun-der; The world's foun-da-tions

In bars 17 to 18, the continuo leaps down an octave and the voice line proceeds to do the same at the start of bar 18, but fills in the fifth between the downward leap of the octave. In both of these phrases the texture may thicken and become comparatively less recitative-like.

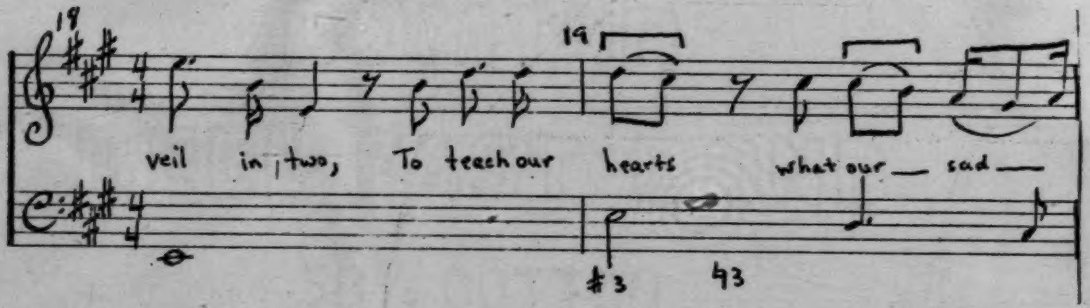
In general the mood of the piece is amply reflected through the use of unusual chromatic harmony and abrupt, very transitory key changes until A major is re-established at the end of the (A) section. The presence of changing non-harmonic tones gives a more expressive treatment of greater interest in the text than if the pure minor mode had been employed, and is indicative of the turmoil present at the cross.

There is a climax in almost every significant harmonic section. The first one comes in section (A) at the A-major cadential point where the text reads "Lord of glory die," (bars 4 and 5). The next secondary climax is in the F-sharp minor phrase "ev'ry grave did gape to be his tomb" (bars 12 and 13). The D-major section climaxes in bar 14 on the phrase "sent down elegious thunder," and the next small climax follows in A major in bar 18 on the words "veil in two."

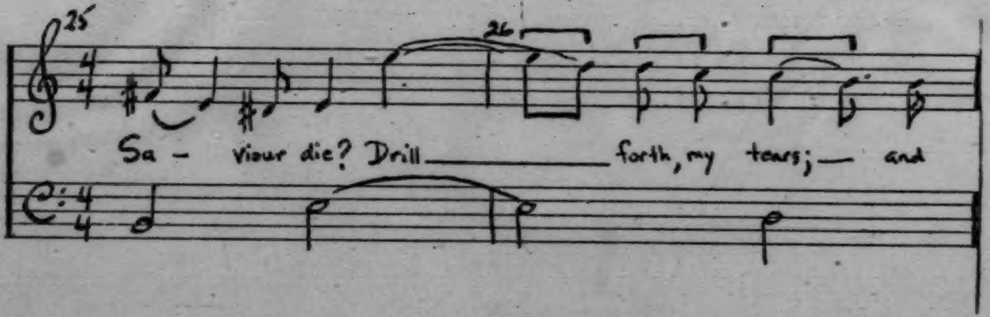
The (B) section contains three small climaxes: "my Saviour die," bar 25, is one, as well as "Drill forth, my tears," which follows immediately in bar 26. "Pierc'd," in bar 29, is the most important of the three climaxes. It occurs on the approach to the final cadence and it is the highest note in the phrase. It contains the purpose of the whole previous expostulation: to pierce the heart of the narrator and make him realize the depth of the meaning of Christ's Passion.

There are many examples of dramatization of text. A few of the more striking ones are the following: "trembled," in bar 1 on two low notes, is effective use of word intonation to create imagery. The dotted quarter note on the first syllable entices the singer to hold the "m" sound, and thus the trembling quality of the word is brought out, creating a sort of musical onomatopoeia. In bar 12, there is a major seventh interval on the word "gape," which acts as a suspension to the octave interval which follows, serving to illustrate the gaping action of the graves mentioned. Further emphasis is added by the strong contrary motion at this point. The words "To teach our hearts what our sad hearts should do" (bars 18-20), as well as "Drill forth, my tears" (bar 25), are enhanced dramatically by the use of the sigh motive (bracketed), giving the appropriate crying effect to the lines as illustrated in Examples 11 and 12.

Example 11. Henry Purcell, The earth trembled, measures 18 and 19.


18
19
veil in two, To teach our hearts what our — sad —
♯3 ♮3

Example 12. Henry Purcell, The earth trembled, measures 25 and 26.


25
26
Sa - viour die? Drill ———— forth, my tears; — and

The Lombard rhythm in bar 27 on the words "and trickle one by one," also creates the image of trickling tears. The word "Melt," in bar 23, is brought out through the use of a chromatic downward step; it "melts" down to the lower note.

The diminished fourth interval on the word "loth" in bar 3 brings out that word with special emphasis. In bar 7, beat one, there is an A-sharp in the voice line on the word "mourning," which closely follows A-natural in the continuo in bar 6 to create a very striking cross relation, adding to the dramatic effect. In bars 13 to 16, the long D-major section colours the thunder described in the text, reflecting the glory of God at the return home of His son. The A-major section which immediately follows in bars 17 to 20 is in strong contrast to the (B) section which begins at bar 21. The sudden change here from A major to A minor provides strength to the words in which the narrator wishes to express his deeper distress than that of the elements in section (A).

The immediate change of key is taken literally from the textual suggestion in bars 6 to 8 on the line "The sky was clad in mourning, and the spheres Forgot their harmony." In addition to the strong text-painting implication, the words "clad in mourning" metaphorically describe the covering over of the sky at the time of the crucifixion described in the Gospels. The scale-wise descent of a major seventh on the words "the clouds dropp'd tears" (bar 9) is also an example of text-painting -- the tears, of course, symbolizing rain. The lines "Th'ambitious dead arose to give him room; And ev'ry grave did gape to be his tomb" (bars 10 - 13) are set in large leaps, both upward and downward, creating a picture of opening graves. The upward leaps represent "arose" and the downward leaps represent "gape." The sentence "Th'affrighted heav'ns sent down elegious thunder" (bar 13 - 14) climbs up musically to a high pitch before metaphorically sending down the thunder, all within the realm of text-painting. The word "elegious" is chosen for ornamentation, giving a fanfare effect. The octave leap down on "thunder" suggests the booming image of the lightning bolts shooting from the clouds. An interesting text-painting example occurs in bars 17 and 18 on the words "Th'impatient temple rent her veil in two." The words "veil in two" occur on E, B (a perfect fourth below) and E (a perfect fifth below B); thus the octave leap is nearly cut in two, as was the temple veil.

A major seventh occurs on the word "mine" and resolves to a major sixth on the next beat in bar 29. Perhaps this dissonance is indicative of the tears trying to pierce the poet's heart, as is mentioned in the foregoing text. The "stone" mentioned in bars 29 to 30 is symbolic of the hardness and cold impenetrability of "... this heart of mine, this stone."

THOU WAKEFUL SHEPHERD

A Morning Hymn

Poet: William Fuller

Thou wakeful shepherd is a hymn thanking God for bringing us safely into another day, and promising Him that we will mend our sinful ways. It is composed in two parts differentiated largely by time signature. The first part is mostly recitative and is in four-four time, while the brief (B) section is in three-four time and more melismatic. The last four bars of the (B) section return to four-four time and the recitative style of section (A).

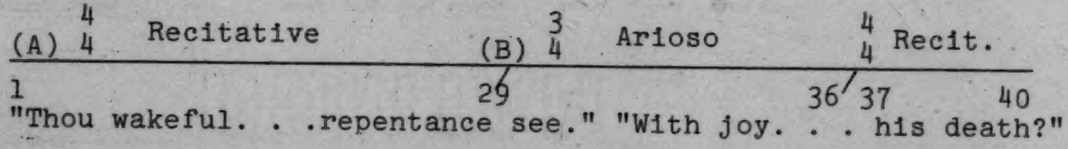

(A) 4/4 Recitative
(B) 3/4 Arioso
4/4 Recit.
1
29
36
37
40
"Thou wakeful. . .repentance see."
"With joy. . . his death?"

Figure 8. Diagrammatic representation of Thou wakeful shepherd.

The text is written as one stanza, and can be loosely divided into six sections or changes of idea. These changes are as follows: (1) In bars 1 to 8, the poet speaks to God, asking Him to accept the hymn about to be offered. (2) In bars 8 to 12, the poet prays that God will help raise him from the bed of sin. (3) Bars 12 to 19 contain his promise to walk in God's way. (4) In bars 20 to 29, the poet describes his desire to undo whatever sins he has already committed. (5) In bars 29 to 34, the poet talks about how he would "sing away his breath" in celebration if he could undo his past sins. (6) In bars 35 to 40, he laments that he cannot die in such a sweet manner.

The six idea changes are reflected by change of key, mood, and movement in the music. The first idea is expressed in G minor at the end of bar 8, but moves into the dominant, D minor, in bar 11, where the continuo becomes more active underneath the second occurrence of the words "may it be gracious." The increased activity in the continuo gives the phrase an arioso quality which continues until, and finally resolves in, bar 12 on a half-cadence in D minor, the dominant of the original key of G minor. The third idea brings back the slow harmonic movement in the continuo and progresses through F major, B-flat major, C major and back to F major. The continuo reactivates in bars 18 and 19 in the key of B-flat major to end the idea. The next ten-bar section, the fourth idea progresses from B-flat minor in bar 20 (which utilizes a B-flat pedal point in the continuo) through bar 21, to E-flat major in bars 22, 23 and 24, C minor in bars 24 and 25, and into the original key of G minor to end the idea in bar 29. Throughout the (A) section, the voice line remains active, utilizing mainly eighth- and sixteenth-note movement. The continuo varies in activity from tied whole notes over the bar line, to constant quarter notes and even some eighth-note movement in bar 10.

The last two lines of the piece, which form the text for section (B), are not from the original poem.[15] These added lines are: "With joy I'd sing away my breath, Yet who can die so to receive his death?" The fifth idea is contained in the first added line which occurs in bars 29 to 34. The idea is expressed entirely in arioso style in the key of B-flat major and in three-four time. Bars 30 to 33 also contain a dotted rhythmic pattern which is utilized three times, twice in the voice and once in the continuo. It is an ornamentation technique occurring on the words "With joy I'd sing." It is not repeated exactly, but it gives a feeling of similarity within the (B) section, which in fact separates it from the rest of the piece and helps give it its identity as a separate section.

A sudden contrast of mood takes place with the onset of the sixth idea, the second added line as it is expressed in bars 35 to 40. It starts out in four-four time and recitative style in the key of C major for one and one-half bars. It then moves into arioso style in bar 38, using a quicker harmonic rhythm in the continuo, and the original key of G minor to end the piece. The existence of more active continuo lines in the arioso sections calls for a stricter treatment of rhythm and tempo. The entire piece moves quite slowly with the exception of these embellished sections which move slightly faster owing to the degree of movement in their melody lines.

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[15] See The Works of Henry Purcell, Vol. XXX, Sacred Music, Part VI, Songs and Vocal Ensemble Music, edited by Anthony Lewis and Nigel Fortune (London: Novello, 1965), P. 228.

The fluctuations of intensity are handled by the setting of the highly intense sections to recitative, thus freeing the singer to make more of them. That is, these sections are relatively slow, with plenty of freedom allotted to the singer to adjust to the natural speech flow and intensity of mood as suggested by the drama in the text. The highest point of intensity with a quickly moving melody line of repeated notes and rhythmic patterns is found in bars 24 to 29 at the end of section (A). The words are:

> I would so expiate each past offence,
> That ev'n from thence
> The innocent should wish themselves like me
> When with such crimes they such repentance see.

The words "expiate each" occur on repeated high F's and sixteenth notes. The succeeding rhythmic movement is more rapid than that which is found previously in bars 20 to 23. All of these factors contribute to the climactic feeling at this point.

Interesting harmonic usage enhances the drama in this song. The first bars contain a sequence of notes resembling those found in the pentatonic scale used in Eastern music. The flavour resulting from this sequence goes rather conveniently with the text at this point: "Thou wakeful shepherd, that does Israel keep." The "shepherd" is symbolic of God. The major ninth ($\mathrm{I}^{9}_{\#7}$) on the word "Israel" adds further to the quasi-oriental flavour by virtue of its very chromatic structure. The adjacent major seventh and major ninth chords on the first beat of bar 4 create great dissonance on the word "goodness," which is also brought to the listener's attention by the Lombard rhythm. The strong $\mathrm{I}\begin{smallmatrix}9\\7\\4\end{smallmatrix}$ chord on the word "time," in bar 21, is indicative of the importance of that word in the phrase. Time is the main factor in the redemption of this particular sinner, as he wishes to undo his past crimes against God.

Further enhancement of words through stock usage of text-painting, imagery and symbolism is as follows: There is text-painting in bar 6 on the words "offer up this hymn," as the melody rises against the contrary motion created by the IV^{7} chord resolving to an octave on the words "up this." The words "To raise" are painted by a rising melody line in bar 10. The tricky rhythm in bar 15 on the word "walk," is symbolic of the difficulty realized in following God's way. The word "sing" is "sung" on a long ornament in bars 16 through 17, while the characteristic exultation "joy" occurs on a dotted rhythmic ornament twice, in bars 30 through 34. The four-three suspension on the word "die," in bar 37, paints that word with finality and mourning because of the E-natural used, resulting in a major third and the brief suggestion of the key of C major.

In bar 10, the word "gracious" is emphasized by its occurrence on the interval of an augmented fourth which quickly resolves to a I^6 chord after strong contrary motion between the continuo and the voice line. The re-entry of the original key of G minor, in bars 39 and 40, further enhances the return to the mood of death described, and leaves the listener with an ominous feeling similar to that created by the twisting melody line and key changes in the last few bars of Sleep Adam sleep.

The use of the Lombard rhythmic device is found extensively throughout the piece, perhaps as a unifying feature in the conglomerate of alternating recitative to arioso styles, but also as a method to bring out certain dramatic words. The Lombard rhythm is found in:

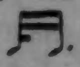
Bar 4: "goodness"
Bar 7: "morning"
Bar 12: "do I"
Bar 13: "see another"
Bar 15: "walk"
Bar 26: "wish themselves"
Bar 32: "sing"
Bar 34: "joy"
Bar 35: "away"
Bar 39: "to receive"

"The bed of sin" (bars 11 - 12), on a descending chromatic line, is symbolic as it is compared to the "bed of sleep" (bars 4 and 5), which occurs on a chromatically ascending line. God's help is required to raise the sinner from sin, just as it is to raise the sleeper from his bed.

WITH SICK AND FAMISH'D EYES

Poet: George Herbert

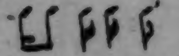
With sick and famish'd eyes is a poem of longing consisting of seven stanzas, set to music in an arioso style with a diversified melody line, constant modulation, and interesting rhythmic devices. Each stanza consists of six lines utilizing primarily the iambic metre. The music frequently changes key -- at least once in each stanza.

The Lombard rhythmic device is a unifying feature of the song, along with other short-long rhythmic notations which add stress to important words. Such devices as the Lombard can be found in: bar 3 on "doubling," producing text-painting by occurring on an imitated figure at what sounds like "double" speed; bar 13, on "wither'd," accomplishing word emphasis; bar 15, on "turn," where it occurs in the altered form  , effectively leading into a turn pattern in the voice line; bar 25, on "Scatter," where it helps to initiate the intricate turn which creates the imagery of scattering; bar 39 on "be not" and "More dead"; bar 48 on "wherein each"; and bars 54 and 57 on "troubled," for word emphasis. Other short-long rhythms which help unify the piece are found in: bar 4, on "weary"; bar 16, on "make"; bar 20, on "Bowels of pity"; bar 34, on "bow"; bar 47, on "Do not"; bar 48, on "dust"; and bar 51, on "sweetness."

The ascending chromatic passage found from bars 7 to 9 uses two patterns, the second being an adaptation of the first. The words are: "To thee my sighs, my tears ascend." The pattern used consists of several repeated eighth notes moving up a semi-tone to a long note. The same kind of adaptation occurs in bars 54 and 55, as well as in bars 56 to 58, on words "heal my troubled breast, which." Here, the second pattern occurs a perfect fourth higher than the first.

The moods of the piece vary from remorse to brief moments of hope, and are demonstrated appropriately by the many key changes, and by the occasional dissonant chord for emphasis. The periods of relatively brighter keys are reflections of the hope and pleading in the text. Stanza three of the poem is related in bars 20 through 27 in the music. It moves from C major to C minor, to E-flat major, and back to C minor; the contrast of bright and dark keys helps to provide the feeling of desperation in the text, and also gives the feeling that the music is more reverently asking, than demanding, of the Lord. Stanza four (bars 28 - 35) is mostly minor, with only the most deferential sections portrayed in the major: "What griefs, what shames! Consider, Lord, Lord, bow thine ear And hear!" (bars 32 to 35). The same veneration occurs in stanza five (bars 40 to 43) on the words "Lord, hear! Lord, hear! shall He that made the ear Not hear?", which are set forth in C major and E-flat major. A more hopeful mood is apparent in the C major section immediately following in stanza six, bars 44 to 46, with the words "Behold! thy dust doth stir, It moves, it creeps to thee." The rising feeling of expectation is accentuated by the ascending chromatic melody line. The reverence of stanza seven, bars 50 to 53, on the words "My love, my sweetness, hear! By these thy feet, at which my heart Lies all the year, Pluck out thy dart," is highlighted by the major keys of F and C respectively. The more deeply troubled and remorseful sections of the poetry are presented mainly through minor keys.

Each stanza builds to, and releases from intensity; some stanzas are more intense than others. Stanza one, bars 1 to 10, contains a strong chromatic ascending line beginning in bar 5, reducing in tension at the end of bar 9, and culminating in a cadence to a V chord in the original key of G minor in bar 10. Stanza two cadences in B-flat major (bar 14), after a particularly agitated four bar section in bars 11 to 14. Bars 15 to 19 contain the rest of the stanza, with the most poignant section, textually, being illustrated by a descending syncopated line on the words "Lord, I fall." It cadences on the tonic of D minor in bar 14 on the words "Yet call," where the tension releases quite adequately through the use of a leap up a major seventh to the leading tone, and a half-step up to the tonic. Stanza three utilizes a long and elaborate turn on the word "Scatter," which occurs in B-flat major in bar 25. The line proceeds into C minor where the intensity drops and the cadence arrives in bar 27. Stanza four's most dramatic line occurs in bars 31 to 34 on the words "O what flames, What heats abound! What griefs, what shames!" Here the poet alludes to his suffering in hell, expressed in a minor key and a shift downward from the high point at the beginning of the line, "O," to the relative major, C, on the word "shames!" The remainder of the stanza is relatively relaxed. The powerful "calling" portion of stanza five is found in bars 40 to 42 on the words "Lord, hear! Lord hear!" in C major and E-flat major; the use of a similar figure a tone higher on the second "Lord, hear!" reaffirms the urgency of the mood. Stanza five progressively relaxes until it cadences in E-flat in bar 43. Stanza six moves up chromatically in bars 45 and 46 but does not seem to reach a climax and, in fact, cadences in bar 49 on the dominant of G minor, giving a feeling of continuity to stanza seven and the key of F major. Here, the chromatic technique which supplied so much intensity in stanza one is applied again to great effect. The words "And heal my troubled breast, which cries, Which dies," (bars 54 to 59), are the culmination of the piece, intensified by the adaptation of material, the ascending chromatic line, the repetition of text, and the return to G minor.

The fact that the melody line is comparatively lacking in repetition or long, elaborate ornaments or melismas does not preclude the existence of the full exploitation of words to enhance the drama. The IV $^{\natural 6}_{5}$ chord in G minor and the downward leap of a dimished fifth on the word "sick," in bar 1, provide appropriate word imagery. The same effect is created for the word "famish'd," in bar 2, this time utilizing a $\mathrm{IV}^{\natural 6}_{4}$ chord. Musical figure-of-speech exists in the half-step up and back and the short-long "moaning" rhythm on the word "weary" in bar 4. The leap up of a perfect fourth and the long, held note on the word "cries" conjures up the semblance of crying in bars 5 and 6. The slurred, ascending half-step in bar 7 depicts the word "groans." The short sigh motive appropriately carries the word "sighs" in bar 8. The word "giddy" (bar 16) is represented by the use of two off-beat rhythmic figures in a row,  . The image of tripping and falling is fashioned by the syncopated descending scale passage in the next few bars, 17 and 18, on the words "Lord, I fall." The rhythmic combination here is especially elaborate: the syncopated beginning is followed by a dotted-note descent, hastened at the end by three sixteenth notes. The slowly gravitating chromatic line on the words "Thy dying head upon" in bars 37 and 38, provides the image of the preceding word "bow" -- one can picture Christ's head slowly lowering as He becomes weaker and weaker. A leap up to and away from the word "Pluck," in bar 53, causes it to stick out significantly as one would expect such a word to do.

Text-painting is also evident in the mounting phrase "my tears ascend," in bars 8 and 9. The word "turn," in bar 15, is painted by an elaborate turning figure which also uses the Lombard device. The music "bows down" by leaping and skipping down a fifth and a then a third on the words "Bow down" in bar 23. In bars 44 through 46, the line "thy dust doth stir, It moves, it creeps to thee" is subtly described by a slow-moving ascending chromatic line which "creeps" along. Another special text-painting effect is used on the word "moves," which steps up and back, and up again before moving on. The chromatically rising sequence of three slurred notes points out the word "cries," in bar 58.

Symbolism occurs in the music through the use of a deceptive cadence and a feeling of continuity in the bass line on the words "No end?" in bars 9 and 10. The double effect of emphasizing the interrogative, as well as the literal definition of the word, is accomplished.

IV CONCLUSIONS

The vocal style of Henry Purcell's sacred solo songs pays particular attention to freedom of expression, through recitative and arioso format, which accords to the natural rhythm of speech. Purcell employs the arioso style in preference to the aria. The employment of arioso and recitative styles provided more flexibility for making each of the songs a self-contained "theatrical" presentation free from the formal expectations or requirements of aria style. The closest any of these songs comes to resembling an aria form of the latter half of the seventeenth century is _Now that the sun hath veil'd his light_, which is composed over a typical descending ostinato pattern and therefore could be categorized as a _vocal passacaglia_. Half of the pieces contain three-four time dance-like sections, providing structural form and contrast to these largely recitative and arioso songs. The recitative style, which Purcell often uses to open the songs, sets the stage for the stories in a narrative character, while arioso is used primarily as a reflective device.

The pieces are religious in nature, and some are paraphrases of biblical passages (_Full of wrath, his_ *threat'ning breath*, *In the black, dismal dungeon of Despair*, and *Lord, what is man, lost man*). Others are based on biblical events (*Sleep, Adam, sleep, and take thy rest*, *Tell me, some pitying angel*, and *The earth trembled*). Two are hymns (*Now that the sun hath veil'd his light*, and *Thou wakeful shepherd*); and *How long, great God* and *With sick and famish'd eyes* are poems of longing. The drama of the poetry comes through in Purcell's imaginative handling of opportunities for imagery, text-painting, and symbolism. Characteristic words such as "hasten," "fly," "love," "sing," "praise," and "glorious," are set to dotted rhythmic runs or ornaments -- but not invariably; nor are these the only words which he chooses for such elaboration. Words such as "tremble," "struggle," "belch," "pant," "precipices," and others, are given appropriate treatment according to the images which they supply. A specific figure used to produce "crying" or "sighing" imagery is the baroque sigh motive (a series of slurred notes, usually in descending motion), found on such words as "grieve," "sad," or "tears." It is especially evident in *The earth trembled*.

The dramatic style incorporates all the above dramatic devices, but it also involves a sense of the theatrical. This is best illustrated by the dramatic monologue *Tell me, some pitying angel*, or *The Blessed Virgin's Expostulation*, as it is sometimes called. Nahum Tate's text provides exceptional opportunity for character involvement in expressing the real emotion about an actual event portrayed in the present tense. The piece is most appropriately sung by a woman -- an actress. The desperate calling for "Gabriel," and the alternating recitative/arioso sections give added freedom for emotional expression. Repetition, both musical and textual, is found throughout Tell me, some pitying angel to add realism to the pleading, and it is also a dramatic tool used extensively in more than half of the pieces.

Most of the pieces are written in eighth- or sixteenth-note rhythmic movement in the melody lines, and the continuo varies from tied whole notes, to sixteenth-note movement, and dotted rhythmic activity. The last two apply particularly where exultation of the voice line occurs; in the middle or final dance-like sections; or in fugal portions, as in the final "alleluia" section of Lord what is man, lost man. Lombard rhythm is used as a dramatic rhythmic device in half of the pieces, and is a particularly strong unifying feature of In the black, dismal dungeon of Despair.

Minor modes are used throughout, with the exception of Now that the sun hath veil'd his light, where the subject matter is comparatively optimistic; and The earth trembled, where constant modulation to both major and minor keys contributes to the seriousness of the mood. In the largely recitative piece, In the black, dismal dungeon of Despair, where there is little repetition of musical or textual phrases, and few ornaments are found, constant modulation serves as an alternative dramatic device. With sick and famish'd eyes is a choice example of a song using modulation to add to the dramatic impact already evident in its abundant use of text-painting and imagery.

The range of the pieces rarely exceeds G-natural an octave above middle G; nor does it often extend below middle C. For the female voice, the pieces are ideal for mezzo-sopranos with coloratura tendencies, although lyric sopranos need not exclude them from their repertoire (provided their voices are not too light), for the tessitura lies in the high end of this range. Purcell's style yields abundant occasion for virtuosic challenge, through large melodic leaps, dotted rhythmic phrases, chromatic passages, and interesting coloratura-like runs and ornaments. His ingenuity fills the melody lines with refreshing nuances of colour, and the appropriateness of the musical imagery and ornaments to the texts of these pieces makes them a joy to sing. Regrettably, they have been seldomed performed, but recordings are available of a few of the songs:

Purcell, "Lord, what is man, lost man," and "Sleep, Adam, sleep, and take thy rest," in A Treasury of English Song, recorded by Janet Baker (Angel 36456. 2s. 12).

Purcell, "Now that the sun hath veil'd his light" or "Evening Hymn," in Purcell/Dowland Recital (Renaissance X27).

Purcell, "The Blessed Virgin's Expostulation," in Song Recital, recorded by Frederica Von Stade (Columbia M35127).

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VI APPENDIX A: POEMS

The following poems are the settings which Purcell put to music; most of the repeated words have been edited out. Some differ slightly from the original poems, which may be referred to for comparison in The Works of Henry Purcell,[16] where sources of the poems may be located as well.

Full of wrath, his threat'ning breath

On the Conversion of St. Paul

Jeremy Taylor

Full of wrath, his threat'ning breath
Belching nought but chains and death,
Saul was arrested in his way
By a voice and a light,
That if a thousand days
Should join their rays
To beautify a day
It would not show so glorious and so bright.
On his amazed eyes it night did fling,
That day might break within,
And by these beams of faith
Make him of a child of wrath
Become a vessel full of glory.
Lord, curb us in our dark and sinful way,
We humbly pray,
When we down horrid precipices run
With feet that thirst to be undone,
That this may be our story.

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[16] The Works of Henry Purcell, Vol. XXX, Sacred Music, Part VI, Songs and Vocal Ensemble Music, edited by Anthony Lewis and Nigel Fortune (London: Novello and Co. Ltd., 1965), pp. 223-229.

How long, great God

The Aspiration

John Norris

How long, great God, how long must I
Immur'd in this dark prison lie?
Where at the grates and avenues of sense
My soul must watch to have intelligence,
Where but faint gleams of thee salute my sight,
Like doubtful moonshine in a cloudy night.
When shall I leave this magic sphere
And be all mind, all eye, all ear?

How cold this clime! and yet my sense
Perceives ev'n here thy influence,
Ev'n here thy strong magnetic charms I feel,
And pant and tremble like the amorous steel;
To lower good, and beauties not divine,
Sometimes my erroneous needle does decline;
But yet, so strong the sympathy,
It turns and points again to thee.

I long to see this excellence
Which at such distance stricks my sense;
My'mpatient soul struggles to disengage
Her wings from the confinement of her cage.
Would'st thou, great love, this pris'ner once set free,
How would she hasten to be link'd to thee.
She'd for no angel's conduct stay,
But fly, and love on all the way.

In the black, dismal dungeon of Despair

William Fuller

In the black, dismal dungeon of Despair,
Pin'd with a tormenting care,
Wrack'd with my fears,
Drown'd in my tears,
With dreadful expectation of my doom
And certain horrid judgements soon to come,
Lord, here I lie,
Lost to all hope of liberty,
Hence never to remove
But by a miracle of Love,
Which I scarce dare hope for, or expect,
Being guilty of so long, so great neglect.
Fool that I was, worthy of sharper rod,
To slight thy courting, O my God!
For thou did'st woo, intreat and grieve,
Did'st beg me to be happy and to live;
But I would not; I chose to dwell
With Death, far far from thee, too near to Hell.
But is there no redemption, no relief?
Jesu! is there no redemption, no relief?
Thou sav'd'st a Magdalen, a thief,
is there no redemption, no relief?
O Jesu! Thy mercy, Lord, once more advance,
O give, O give me such a glance
As Peter had; thy sweet, kind, chiding look
Will change my heart, as it did melt that rock;
Look on me, sweet Jesu, as thou did'st on him!
'Tis more than to create, thus to redeem.

Lord, what is man, lost man

William Fuller

Lord, what is man, lost man, that thou should'st be
So mindful of him, that the son of God
Forsook his glory, his abode,
To become a poor, tormented man?
The deity was shrunk into a span,
And that for me, O wondrous love, for me.
Reveal, ye glorious spirits, when ye knew
The way the son of God took to renew
Lost man, your vacant places to supply,
Blest spirits, tell,
Which did excel,
Which was more prevalent,
Your joy or your astonishment,
That man should be assum'd into the deity,
That for a worm a God should die?
Oh! for a quill drawn from your wing
To write the praises of th'eternal love,
Oh! for a voice like yours to sing
That anthem here which once you sung above.
Alleluia.

Now that the sun hath veil'd his light

Evening Hymn

William Fuller

Now that the sun hath veil'd his light
And bid the world good night,
To the soft bed my body I dispose,
But where shall my soul repose?
Dear God, even in thy arms, and can there be
Any so sweet security?
Then to thy rest, O my soul, and, singing, praise
The mercy that prolongs thy days!
Alleluia.

Sleep, Adam, Sleep, and take thy rest

Adam's Sleep

Anonymous

Sleep, Adam, sleep, and take thy rest;
Let no sad thoughts possess thy breast;
But when thou wak'st, look up, and see
What thy creator hath done for thee:
A creature from thy side is ta'en,
Who till thou wak'st she wants a name;
Flesh of thy flesh, bone of thy bone,
A mate most fit for thee alone.
Wake, Adam, wake to embrace thy bride,
Who is newly risen from thy side;
But in the midst of thy delights beware
Lest her enticements prove thy snare.

Tell me, some pitying angel

The Blessed Virgin's Expostulation; when our Saviour (at twelve years of age) had withdrawn himself

Nahum Tate

Tell me, some pitying angel, quickly say,
Where does my soul's sweet darling stay,
In tiger's or more cruel Herod's way?
Ah! rather let his little footsteps press
Unregarded through the wilderness,
Where milder savages resort:
The desert's safer than a tyrant's court.
Why, fairest object of my love,
Why dost thou from my longing eyes remove?
Was it a waking dream that did foretell
Thy wondrous birth? no vision from above?
Where's Gabriel now that visited my cell?
I call 'Gabriel!'; he comes not; flatt'ring hopes, farewell.
Me Judah's daughters once caress'd,
Call'd me of mothers the most bless'd;
Now (fatal change!) of mothers most distress'd.
How shall my soul its motions guide,
How shall I stem the various tide,
Whilst faith and doubt my lab'ring soul divide?
For whilst of thy dear sight beguil'd,
I trust the God, but oh! I fear the child.

The earth trembled

On Our Saviour's Passion

Francis Quarles

The earth trembled; and heav'n's clos'd eye
Was loth to see the Lord of glory die:
The sky was clad in mourning, and the spheres
Forgot their harmony; the clouds dropp'd tears:
The'ambitious dead arose to give him room;
And ev'ry grave did gape to be his tomb;
Th'affrighted heav'ns sent down elegious thunder;
The world's foundations loos'd to lose its founder;
Th'impatient temple rent her veil in two,
To teach our hearts what our sad hearts should do:
Can senseless things do this, and shall not I
Melt one poor drop to see my Savious die?
Drill forth, my tears; and trickle one by one,
Till you have pierc'd this heart of mine, this stone.

Thou wakeful shepherd

Morning Hymn

William Fuller

Thou wakeful shepherd, that does Israel keep,
Rais'd by thy goodness from the bed of sleep,
To thee I offer up this hymn
As my best morning sacrifice;
May it be gracious in thine eyes
To raise me from the bed of sin.
And do I live to see another day?
I vow, My God, henceforth to walk thy ways,
And sing thy praise
All those few days Thou shalt allow.
Could I redeem the time I have misspent
In sinful merriment,
Could I untread
Those paths I led
I would so expiate each past offence,
That ev'n from thence
The innocent should wish themselves like me
When with such crimes they such repentance see.

With joy I'd sing away my breath,
Yet who can die so to receive his death?

With sick and famish'd eyes

Longing

George Herbert

With sick and famish'd eyes,
With doubling knees and weary bones,
To thee my cries,
To thee my groans,
To thee my signs, my tears ascend:
No end?

My throat, my soul is hoarse;
My heart is wither'd like a ground
Which thou dost curse;
My thoughts turn round
And make me giddy; Lord, I fall,
Yet call.

Bowels of pity, hear!
Lord of my soul, love of my mind,
Bow down thine ear!
Let not thy wind
Scatter my words, and in the same
Thy name!

Look on my sorrows round!
Mark well my furnace! O what flames,
What heats abound!
What griefs, what shames!
Consider, Lord; Lord, bow thine ear
And hear!

Lord Jesu, thou didst bow
Thy dying head upon the tree;
O be not now
More dead to me!
Lord, hear! shall be that made the ear
Not hear?

Behold! thy dust doth stir,
It moves, it creeps to thee;
Do not defer
To succour me,
Thy pile of dust wherein each crumb
Says 'Come'.

My love, my sweetness, hear!
By these thy feet, at which my heart
Lies all the year,
Pluck out thy dart,
And heal my troubled breast, which cries,
Which dies.

VII APPENDIX B: BRIEF BIOGRAPHIES OF THE POETS

Fuller, Dr. William (1608-1675)

A friend of the writer Samuel Pepys, Fuller became dean of St. Patrick's in 1660, bishop of Limerick in 1663, and bishop of Lincoln in 1667, a post which he held until his death at the age of 67.

Dr. Fuller is responsible for these four poems used by Purcell in the sacred songs:

"In the black, dismal dungeon of Despair"
"Lord, what is man, lost man"
"Now that the sun hath veil'd his light"
and
"Thou wakeful shepherd"

Herbert, George (1593-1633)

The son of a noble family from Montgomery, Wales, Herbert attended Westminster School as a king's scholar from the age of twelve. He continued his education at Trinity College, Cambridge, where he graduated and was appointed a fellow in 1616. He became public orator of Cambridge University in 1619. After taking holy orders in 1625, he was attached to Lincoln Cathedral before being inducted in 1630 to the living of Bemerton, near Salisbury, Wiltshire, where he died of consumption three years later. One hundred sixty of his religious poems containing ingenious imagery were published in 1633 in a collected work entitled The Temple. He is also known for his prose works A Priest to the Temple and The Country Parson, which are pious rulebooks for country clergy. A biography of George Herbert written by Izaac Walton appeared in 1670, and his complete works were edited by Dr. Grosart in 1874.

George Herbert is represented in this study by his poem, "With sick and famish'd eyes."

Norris, John (1657-1711)

Norris was educated at Winchester College and Exeter College, Oxford, before becoming a fellow of All Souls College, Oxford, in 1680. He moved with his wife and family to the country parish of Newton St. Loe in 1689, and two years later was appointed the incumbent of the well-endowed parish of Bemerton, near Salisbury, where he remained for the rest of his life. A Puritan who nonetheless upheld the established church, Norris was a prolific writer of religious discourses and a renowned poet. Something of a religious philosopher, Norris believed ". . . that our perception of the external world is a perception of ideas, and that these ideas are the Divine ideas, an element in the Divine nature,"[17]-- a spiritual interpretation of

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[17] Article, "Norris, John," in The Oxford Companion to English Literature (2nd edn., edited by Sir Paul Harvey, 1945), p. 556.

Cartesianism. He is remembered mainly for his Essay towards the Theory of an Ideal and Intelligible World, (1701-1704).

Mr. Norris wrote the poem, "How long, great God."

Quarles, Francis (1592-1644

Born near Romford, Essex, and educated at Christ's College, Cambridge and Lincoln's Inn, Quarles was a defender of Charles I in written pamphlets, which led during the Civil War to the seizure of his property and the destruction of his manuscripts. His most remarkable work is Emblems, published in 1635, and he is also known for his Feast of Wormes (1620), based on the book of Jonah. Dr. Grosart edited a complete collection of Quarles' works in 1874.

The poem "The earth trembled," is Quarles' contribution to the sacred song texts.

Tate, Nahum (1652-1715)

A near contemporary of Henry Purcell, Tate was born probably in Ireland and educated at Trinity College, Dublin, where he graduated in 1672. During his lifetime, he was the author of more than one hundred books, his first poetry being published in 1676, and he was well known for his adaptation of Shakespeare's plays. Tate is remembered in the musical world primarily as the librettist for Purcell's only opera, Dido and Aeneas. He also collaborated with Purcell in Elegy for John Playford (1687), and Purcell set to music his Ode to Centenary of Trinity College (1694).

In 1692, he was appointed poet laureate and in 1696, with Nicholas Brady, he published the familiar metrical version of the psalms, revising it in 1698. His Elegies were published in 1699. Tate is also known for being ridiculed by Alexander Pope in the satirical poem the "Dunciad." He died in London in 1715, and was buried in St. George's Church, Southwark.

Tate's poetry formed some of the best material which Purcell set to music. Among the most notable dramatic poems is "Tell me, some pitying angel," which forms the text for Purcell's most famous sacred song of the same name.

Taylor, Dr. Jeremy (1613-1667)

Born and educated in Cambridge, Taylor attended Gonville and Caius College, where he became a fellow. He was ordained in 1633, and as a preacher, he attracted the attention of Laud, archbishop of Canterbury, who sent him to Oxford where he was appointed a fellow of All Souls College in 1636. He became rector of Uppingham in 1638, but lost his living in 1644, doubtless owing to his previous association as chaplain to Laud and Charles I. He was captured by the Parliamentarians in 1645 during the Royalist defeat at Cardigan. After the Civil War ended, he retired to Golden Grove, Carmarthenshire, where most of his works were written. Following the Restoration in 1660, he became a member of the Irish Privy Council as bishop of

Down and Connor, and, later, Dromore, where he was buried in his cathedral after his death at Lisburn. His style is famous for its "combined simplicity and splendour,"[18] as exemplified by his Holy Living and Holy Dying (1650-1651).

Jeremy Taylor's poem in this study forms the text for Full of wrath, his threat'ning breath.

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[18] Article, "Taylor, Jeremy," in The Oxford Companion to English Literature (2nd edn., edited by Sir Paul Harvey, 1945), p. 767.